JANUARY 1, 1940

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Photo © Leon Elsin, N. Y.

RUGGIERO RICCI

Young American Violinist, Returns to the Concert Stage This Season

60th YEAR

20 CENTS

Arnold Genthe photo

The King of the Octaves

"Through the Years He Has Retained His Stature as One of the Dominant Pianists of His Time."

New York Times

"In his playing of the Brahms set of variants Mr. Lhevinne arrived at such extraordinary heights of virtuosity that his stupendous delivery of that work must be chronicled first . . . One of the most surprising details was the playing of the glissando octaves . . . as regular octaves taken at top speed. Another consisted in the incredible delicacy of tone employed in the flying double notes of the fifth variation . . . But it would require columns of space to give attention to the countless minutiae that made up an unsurpassable rendition of the work as a whole."

New York Times, November 5

"His octaves were amazing. The glissando ones . . . were breath taking. But the fine quality of the tone was quite as remarkable as the technical brilliance . . . tonal quality of the playing was of the high standard expected of this artist."

New York Sun, November 6

"The audience went wild . . . And no wonder! Even in the annals of local keyboard virtuosity in would be hard to find the equal in sheer technical brilliance, whirlwind octaves and massed power of Mr. Lhevinne's exposition."

New York World-Telegram, November 6

"His exceedingly brilliant performance, tempered with indescribable delicacy and exquisiteness, gave the audience a severe case of encoritus, which Mr. Lhevinne tried generously but unsuccessfully to cure."

New York Post, November 6

" . . . virtuosity in the Paganini Variations for which he is justly famous. The seeming nonchalance with which he conquers their notorious technical and rhythmical intricacies, the subtlety of the dynamic palette he employs, and the consistently lovely quality of tone with which he invests each and every metamorphosis of Paganini's theme, are the chief constituents in this arresting performance . . . superlative achievement."

New York Herald Tribune, November 5

LHEVINNE

NOW BOOKING SOLO AND JOINT APPEARANCES SEASON 1940-41

"When you see and hear them in public performance you have no clue to their diversities as human beings . . . Their playing is brilliant, resourceful and poetic, but above all, it has unanimity of purpose and effect. Only the knowing ear and the expert eye can always be sure of which pianist is playing a given phrase . . . "

New York Times

"All that was needed . . . was for Mr. and Mrs. Lhevinne to appear and play the solo parts as only they can. Their part of the score . . . was realized with ineffable grace and intimate technical definement. Those who heard them, lamenting the scarcity of concertos for two pianos and orchestra, had an opportunity of forgetting their woes in a performance that could bear infinite repetition."

New York Post

"The Lhevinnes—Josef alone and Josef and Rosina together—were in top form on Saturday. In ensemble pieces . . . they were always and inseparably at one, playing with the artistic unity and dynamic blending that come only from long years of association."

New York World-Telegram

"Mr. and Mrs. Lhevinne, whose ability as individual artists and as duo-pianists is too well-known and admired to need extensive re-iterative comment, played the solos with their usual thorough technical skill, thorough clarity of style, pervasive musicianship and understanding and the complete unity of execution and unity of interpretive outlook . . . "

New York Herald Tribune

Josef and Rosina Lhevinne

"Four Hands That Play as Two"

Management: NBC Artists Service, RCA Building, New York • George Engles, Managing Director

Baldwin Piano **Victor Records**

MUSICAL COURIER

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Chicago Opera Opens $200,000 Campaign for New Foundation Fund

Series Is Concluded With Several Major Novelties — Orchestra and Recital Offerings Well Patronized

By RENÉ DEVRIES

CHICAGO.—Annually at the close of the Chicago Opera Company's season the powers that be make an appeal to opera-lovers for financial aid, threatening that unless a guaranty is raised within a certain time, there will be no following season of opera. And yet, year after year, the portals of the Civic Opera House are flung open late each October. This year's appeal, however, seems more significant, for the board of directors is determined to create a foundation fund and to raise a sum of at least $200,000. To that end a drive has already begun so that sufficient cash shall be on hand by February 1, 1940, to permit the signing of contracts for next season.

The desired $200,000 would probably be raised with less difficulty were it not that in its appeal the board stated that part of the money would be used to meet the deficit of the current season and to pay accumulated debts incurred prior to 1939. Business men and financiers seldom will pay for "dead horses." It seems strange, to say the least, that the governing board which is headed by astute men and women should expect the public at large to contribute to past debts, which, when paid, would reduce by $117,000 the contemplated $200,000 fund. Had that sum been asked for fostering future grand opera by our resident company, many might have subscribed; but as it is, opera-goers are not willing to foot back deficits incurred during the regime of Jason F. Whitney,

(*Continued on page* 16)

Ganz to Lead Young People's N. Y. Philharmonic Events

Rudolph Ganz, pianist-conductor and president of the Chicago Musical College, has been named to succeed the late Ernest Schelling as conductor this season of the Young People's Concerts of the New York Philharmonic-Symphony Society. Mrs. Melvin E. Sawin, chairman of the committee in charge of the series, made the announcement.

Mr. Schelling, who died suddenly on Dec. 8, had been conductor of the children's programs for sixteen years. Two seasons ago, when he was ill in Switzerland, he selected Mr. Ganz to substitute for him.

The Carnegie Hall series has been revised and the Dec. 23 concert was postponed until May 4. Other programs are on Jan. 20, Feb. 17, March 2 and April 13.

The new series in Town Hall also has been rearranged, with concerts now scheduled for Jan. 22, Feb. 19 and March 4.

ZINKA MILANOV, AS AIDA.

The Metropolitan Opera soprano sang the title role in the revival of La Gioconda on Dec. 30. Mme. Milanov has sung the name part in two performances of Aida this season. (Story on page 14.)

Photo by Studio Kowalsky, Zagreb.

Boston Yuletide Brings Hearings of Novelties

Early Music and Modern Scores Featured—Messiah Sung by Handel and Haydn Group—Recitals Fill Schedule

By CYRUS W. DURGIN

BOSTON.—Once again the year has rolled around to the Christmas season, bringing the annual performance of Handel's Messiah by the Handel and Haydn Society. Dr. Thompson Stone, the authoritative conductor of Boston's venerable singing society, led this performance at Symphony Hall on Dec. 17. The presentation was fully up to past standards.

The soloists were Meriel Blanchard, soprano; Louise Bernhardt, contralto; Harold Haugh, tenor, and Walter Kidder, bass. The solo trumpeter was Jacob O. Knuttunen. The audience was large.

A week before, Dr. Serge Koussevitzky and the Boston Symphony Orchestra departed upon their annual tour of the Mid-West, the Friday and Saturday subscribers heard a delectable program designed to conjure memories of the great

(*Continued on page* 11)

Metropolitan Sale Postponed

After nearly a two-hour session, on Dec. 21, the board of directors of the Metropolitan Opera and Real Estate Company failed to take any definite action on the proposal to sell the opera house to the Metropolitan Opera Association. The company's stockholders at a previous meeting had authorized the real estate directors to make the sale for a reported price of $1,970,000. Eight of the twelve directors were present, the others being reported ill. No date has been set for another meeting of the directors, but action must be taken before May 31, 1940.

Coast Cities Report Unusual Response to Winter Music Series

Los Angeles Throngs Recitals by Horowitz, Sayao and Others — San Francisco Ensemble Feted

By RICHARD DRAKE SAUNDERS

HOLLYWOOD.—Toscanini flew coastward to attend the piano recital of his almost equally celebrated son-in-law, Vladimir Horowitz, in the Philharmonic Auditorium on Dec. 7. Exquisite clarity of line marked the opening two Scarlatti Sonatas, and scarcely less fragile was Horowitz' concept of the Beethoven E flat major Sonata, Op. 31, No. 3, punctuated, however, by sharply marked dynamic contrasts. Though his exposition of the Franck Prelude, Aria and Finale

(*Continued on page* 26)

San Francisco Series Opens

By ALFRED FRANKENSTEIN

SAN FRANCISCO.—At no time in the past ten years has the San Francisco Symphony Orchestra opened its season before so large and interested an attendance as that which swarmed to the first two concerts of the 1939-40 series. Season subscription is reported at an all-time high for this same period, and an interesting feature of the subscription is the sale of nearly all the Saturday night boxes to fraternities, sororities and other student organizations in the local colleges, universities, medical and law schools.

(*Continued on page* 26)

FRANCE HONORS GUIOMAR NOVAES.

The Brazilian pianist (left) was guest of honor at a luncheon in her native land, attended by 500 people on the day she received the French decoration of Chevalier de la Legion d'honneur. With Mme. Novaes in the picture are her husband, Octavio Pinto, and their two children, Anna Maria and Luiz Octavio, and Amelia Rey Colaco, Portuguese actress.

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Cleveland Fetes Introduction By Heifetz of Walton Concerto

Boston Symphony Plays in Brudno Series to Applause

By ROSA H. WIDDER

CLEVELAND, O.—Jascha Heifetz and Artur Rodzinski gave the world premiere of the concerto written for the violinist by the young English composer, William Walton, whose plans to be present at this important occasion were frustrated by the war. Mr. Walton is at present filling his mission as an ambulance driver "somewhere in France."

The tremendous difficulties of the concerto seem almost prohibitive for any artist of lesser endowments to attempt. The composition is of clever construction, displaying a refreshing lightness in character, with themes of lyric quality, although loosely linked. It refrains from loquacious developments, though a certain sketchiness is unavoidable in this manner of writing.

The performance was one of dazzling brilliance by both soloist and Dr. Rodzinski, whose conducting of the intricate and subtly involved orchestral backbone of the work was amazing. Mr. Heifetz seemed to feel likewise and would not consent to accept the ovations without the conductor sharing them. Both concerts brought an overflow audience and enthusiastic acclaim.

The second half of this program was devoted to a superior interpretation of Richard Strauss' Heldenleben, in which Dr. Rodzinski excels by virtue of his dynamic force, authoritative musicianship, and virtuosity of expression. In a previous concert, he gave a vivid, fascinating portrayal of the same composer's Sinfonia Domestica, heard at these concerts for the first time.

Koussevitzky and Bostonians in Visit

Appearing as the third attraction in Mrs. Brudno's Cleveland Concert Course was the Boston Symphony Orchestra in a program of overwhelming beauty, and artistry. Serge Koussevitzky again cast a spell over his listeners with his magnificent interpretations. His Mozart symphony was of an unequalled grace and aristocracy; his Debussy—albeit the Faun was perhaps of too ethereal a quality—was woven of shimmering threads. Ravel's Daphnis and Chloe suite was an unforgettable achievement. The climax of the evening was reached with a dramatically powerful reading of Tchaikovsky's Fourth Symphony, which elicited "bravos" from an excited audience.

NATION'S ORCHESTRAL MANAGERS MEET in Detroit, Mich. In the group, at Dearborn Inn, Dec. 18, were: left to right, seated, Arthur See, Rochester, N. Y.; Mrs. Leiland A. Irish, Los Angeles; Murray G. Paterson, Detroit, the host. Standing, first row, John S. Edwards, St. Louis; Edward Specter, Pittsburgh; Edgar Friedlander, Cincinnati; Arthur J. Gaines, Minneapolis; Arthur Judson, New York Philharmonic. Back row, George E. Judd, Boston; Carl J. Vosburgh, Cleveland; Franklin Miner, Indianapolis; C. C. Cappel, Washington, D. C.; Charles L. Schmelzer, Kansas City. Harl McDonald, Philadelphia, and Mrs. I. W. Armsby, San Francisco, were the absentees.

Steinway Honored by the Bohemians

The Bohemians (New York Musicians' Club) tendered a dinner to Theodore E. Steinway on Dec. 17 at the Waldorf-Astoria Hotel, and about 1,000 members and guests assembled in honor of the head of the famous piano house. Following speeches by Ernest Hutcheson, president of The Bohemians, and Mr. Steinway, a musical program was performed by Rudolf Serkin (Schumann's Abegg Variations), Marjorie Lawrence (Götterdämmerung finale), Jascha Heifetz and Vronsky and Babin. Dancing ended the memorable evening. Among the guests of honor were Rachmaninoff, Elman, the Lhevinnes, Moriz and Hedwig Rosenthal, Leonard Liebling, Deems Taylor, John Barbirolli, Alexandre Brailowsky, Walter Damrosch, John Erskine, George Engles, Fannie Hurst, Oscar Wagner, Frederic Jagel, Edward Johnson, Mr. and Mrs. Irion, Emanuel List, Olga Samaroff, Edward Ziegler, Albert Stoessel, David Sarnoff, Felix Salmond, and various members of the Steinway family.

Milhaud to Revisit U. S.

Darius Milhaud, after an absence of more than a decade, appears this season in the United States under the concert management of Albert Morini. A member of the original Group of Six in Paris, Milhaud's most recent scores include Suite Provençale, for orchestra; the music drama Médée, presented at the Opera Flamande last October; and the piano concerto, Fantaisie Pastorale, which had its world premiere under the composer's baton with Stell Andersen, American pianist, as soloist with the Paris Orchestre Symphonique.

Malko Arrives to Conduct Boston Orchestra

Nicolai Malko, Russian conductor, arrived last week in New York from Oslo on the SS. Bergensfjord. He will conduct the Boston Symphony Orchestra from Jan. 15 to 22, his debut in the United States as a conductor. Mr. Malko, who is permanent conductor of the Copenhagen Symphony and Radio Orchestra, recently concluded a series of engagements in Norway. His stay in the United States is limited to a few weeks following the Boston engagement.

DOROTHY MAYNOR, the young Negro soprano, protégée of Koussevitzky, who recently made her concert debut in New York, visits the children of the Henry Street Settlement music school at their annual holiday party. She is seen with two scholarship pupils from the school.

Defauw Makes Debut With NBC Orchestra

Belgian Leader Heard for First Time in the U. S. at 4 Radio Concerts

Désiré Defauw, the Belgian conductor, making his American debut with the NBC Symphony Orchestra in a series of four concerts, established himself as a commanding leader at his initial program.

Mr. Defauw, well known in Europe, chose for his American debut at Studio 8H of the National Broadcasting Company, Dec. 9, a program of Belgian and French works: his compatriot Franck's Le Chasseur Maudit, Ravel's Ma Mère l'Oye, Chabrier's España, Debussy's Noctures, Nuages and Fêtes, and Dukas' L'Apprenti-Sorcier.

These compositions were revealed, in Mr. Defauw's confident readings, with all the wit, beauty, sensitivity and even greatness that has been associated with them. Ma Mère l'Oye particularly shone in the luminosity and clarity of its instrumentation. His surety and precision of beat, the strength and fluency of his projection, were unmistakable evidences of a gifted leader.

The reception was enthusiastic. F. R.

Metropolitan Engages 2 American Singers

Announcement of the engagement of two new American singers was made by General Manager Edward Johnson. Harriet Henders, soprano, who has appeared in Graz, Hamburg, Leipsic, Budapest and Prague and in 1937 participated in the Salzburg Festival under Toscanini in Fidelio, made her Metropolitan debut on Dec. 29 as Sophie in Der Rosenkavalier.

No date has been selected for the debut of Anthony Marlowe, tenor, from Philadelphia. A graduate of Curtis Institute, Mr. Marlowe has been heard with the Philadelphia, Cincinnati and Chicago operas.

Major Productions Planned for Radio

Operatic Presentations Will be Featured by Leading Chains—Television Lags

By HAROLD A. STRICKLAND

With television still in the experimental stage, radio faces 1940 with two major premieres scheduled by networks, both in the operatic division. Although no plans have been made at the moment to make use of the televisor in either instance, both of the proposed premieres present potentialities that later development might easily utilize.

The relation of television to the motion picture makes impossible at present the presentation of what many are still looking forward to, namely its fusion with radio in the wide-spread dis-

(*Continued on page* 14)

Stravinsky's Son as a Painter

Theodore Stravinsky, son of Igor, will have his first American exhibition of paintings at the Perls Galleries, 32 East 56th Street, New York, from Jan. 9 to Feb. 2. There will be thirteen pictures in oil from his brush and eleven gouaches, the collection representing a wide range of talent. (It includes a portrait of the artist's celebrated father.) Young Stravinsky has lived in Paris since 1920, and hostilities in France make is impossible for him to attend the showing of his work in New York, but Igor Stravinsky will be present at the formal opening of the exhibition on Jan. 9.

Leo Fischer Quits AGMA

Leo Fischer, executive secretary of the American Guild of Musical Artists, Inc., resigned that post at a meeting of the Board of Governors on Dec. 14. Ernest Charles, assistant executive secretary of the Hollywood office of AGMA, was named acting executive secretary, with headquarters in New York.

Fitting the Music to the Film

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau, Hollywood, Calif.

In Hollywood, they do it with mirrors! At any rate, the conductor uses a mirror to watch the picture while he records his score. But let's start from the beginning, and see exactly how they synchronize music in the movies, using the Paramount Production, Dr. Cyclops, for an example.

Time was short and the fantastic nature of the script required much music, so Musical Director Louis Lipstone decided to use not one but three composers. So he called together Ernst Toch, Gerard Carbonera and Albert Hay Malotte, and assigned to each certain portions, or sequences, of the film.

Their first trip was to the projection room, where all carefully watched several screenings of the picture, each with his cue sheet in hand. The cue sheet designates every happening on the screen, with its time in seconds from the beginning of the sequence.

Devising Themes

Character and mood themes were then written by each composer. As some of them had to be used throughout the picture, like leit-motives, the principal themes were agreed upon between the three writers. Then each retired to compose the sequences assigned to him, utilizing the main themes according to his own individuality and desires.

When both themes and full scores had been duly approved by Mr. Lipstone, the complete music was turned over to the copying department. The full score was retained for the conductor, and the parts extracted and copied. A reduction of the score on a few lines for the sake of convenience was reproduced in photostatic copies, so that all concerned could follow the recording with exactitude. The notations of the cue sheet, including the indication of seconds, were also copied on the score.

Synchronizing Music and Dialogue

The orchestra was then called together on the large, sound-proof recording stage which forms part of the extensive music building. At one end of the stage is a glass windowed control booth, with a projection room above it. At the other end is a screen on which the picture is shown.

The conductor, Irvin Talbot, stands facing the control booth to which the orchestra players have their backs. The screen, therefore, is behind him, but he watches the projected image in a mirror placed beside his music stand. He can hear the dialogue (the sound track is not played on the recording stage, as it would result in distortion) through an ear phone over one ear.

A concert conductor has his score to watch and his orchestra to hear. A studio conductor must do twice as much. He must watch both score and picture simultaneously, and listen to his orchestra with one ear and dialogue with the other.

Function of the Control Booth

In the control booth sits Andrea Setaro, supervisor of musical recording. Before him is a score which he watches while he listens to the music as it is picked up by the several microphones and balanced by the mixer who sits at an adjoining control board. An ear phone is handy, so that the dialogue sound track may be heard also, as and when required.

Perfect synchrony is essential, and so expert is the collaboration that no appreciable error occurs in the music track of a long picture, although each sequence is rehearsed and recorded individually. At the end, music track and dialogue track are combined with the film.

Mysteries of the Cue Sheet

In the beginning, each composer is given a cue sheet, for the music must synchronize to the exact second. The number of seconds are tabulated in the left-hand column, indicating the timing of every screen occurrence. Necessary effects are also indicated. From this, aided by his memory of the picture, which he has seen several times, the composer writes his music for the scene.

A typical cue sheet follows:

DR. CYCLOPS

REEL II

THE MYSTERIOUS GREEN LIGHT

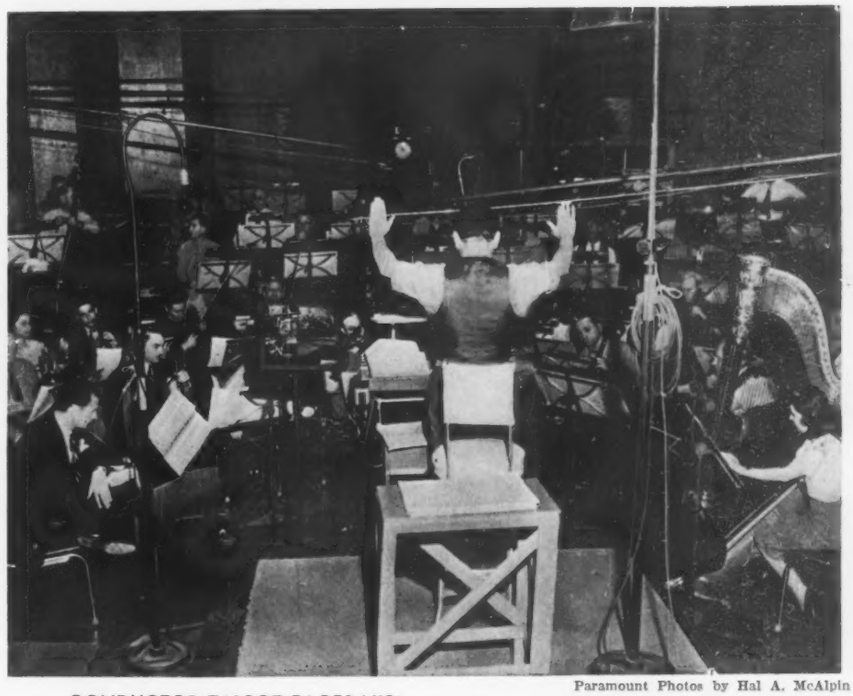
2B

.00 Fade in Steve at gate. (WEIRD MISTERIOSO)

.08 Walks slowly through gate.

.13 Camera pans.

(*Continued on page 25*)



Paramount Photos by Hal A. McAlpin

CONDUCTOR TALBOT FACES HIS ORCHESTRA

while following score and picture at the same time. The picture is thrown upon a screen behind the conductor, who sees it in the mirror to the left of his stand. Several microphones, set at pre-determined strategic points, pick up the sound. In back, below the triangular shadow, is the window of the control booth, through which both conductor and picture are visible. At right, Musical Director Louis Lipstone, right, checks all the music with Andrea Setaro, supervisor of recordings.

INSIDE THE CONTROL BOOTH,

Andrea Setaro, right, follows score and picture while a mixer in the foreground manipulates the dials. Perfect synchrony and balance must be attained in rehearsal before recordings are made.

(Right)

COPYING THE SCORE

The music of each scene, reduced to a minimum of lines for convenience, is carefully placed on transparent paper.

Sees Presence of Europe's Noted Composers As "Blow to Americans' Creative Work"

The influx of foreign composers "not only threatens the work of the native writer but also may materially affect the development of an American musical idiom to such an extent that it will become completely Europeanized."

Russel Wragg, American composer, pianist and teacher, so expressed himself in discussing the future of native writing in an interview with a Musical Courier representative. A member of ASCAP, Mr. Wragg within less than four years has had more than forty songs and piano scores published by some seven publishers and one of his numbers, Lilacs, has been listed as among the 100 songs best beloved throughout the world.

"Being an American of native stock going back to the early settlement of South Carolina, I am not speaking of the influx of emigrés," said Mr. Wragg. "This country has always been and always will be the refuge for the oppressed. What I have particularly in mind is the effect of the presence here of Schönberg, Stravinsky and others of their calibre.

"These men are eminent composers; they have won international acclaim. Now they come here to continue their work and the American composer is faced with competition by the greatest in the field. You do not teach a child to walk by placing him in the company of an athlete, a cross-country runner or 100-yard dash exponent. He learns to walk gradually until, when developed, he can compete. And so our native composers who have won their early spurs against, I might say, greater obstacles than many realize, now are face to face with the most eminent figures in the field of composition.

Spur or Discouragement?

"They are bound to be discouraged. Realizing what they face, they may just stop work, and so our creative development will be retarded for years. On the other hand, if they continue, in the face of these odds, they will perhaps unconsciously ape these great composers; they will speak as these men do and not as American composers, and so our native idiom will show European influences when it is just finding itself.

"For that reason, I feel the presence of the musical great instead of being a boon and an inspiration to native composers, as some have recently contended, will really be a body-blow and a set-back.

"American audiences are unique, or rather, I should say, the American public is. Our native composers have had a struggle to get any recognition whatsoever because American audiences have been led to believe that only that which came from abroad was worthy of having a hearing. For years they have been fed on this diet and when an American score was heard, it was deemed worthy of only passing interest.

Cites Radio Programs

"Concert audiences here have wanted foreign names; and the radio, with a great opportunity for pioneering, has followed the lines of least resistance. For example, listen to any sponsored program and you will soon learn that the 'American' items are only the old ballads, repeated time after time, so that it would appear the singers' repertoire is decidedly limited. 'Old folks by the fire' is what I like to call them, for the singers never emerge from that groove. Of course, on the unsponsored programs, stations sometimes 'dare' to try something new, but these are such rare occasions.

"Understand, I am not unmindful of what our native singers have done for the native composers. They have been decidedly generous not only in my own case but, I know, in many others. They will use songs by American composers on their programs and keep on using them. Personally, I am appreciative of what Rose Bampton and Richard Bonelli have done for me. As a matter of fact, it was Miss Bampton who made me turn to serious song composition. She placed two of my songs on her Town Hall debut program, Lullaby á la Mode and Lullaby For a Sweet Pest. I had written them as a bit of humor and had not taken them too seriously, but Miss Bampton liked them and her audience took to them with enthusiasm. Mr. Bonelli, likewise, has spent many hours with me, discussing American songs and also has inspired me greatly.

RUSSEL WRAGG

Pianists Found Remiss

"But I wish American pianists would be as generous. As I said, this country is unique in its attitude toward its own composers. Imagine a pianist giving a recital in France and omitting French composers. But rarely does an American or foreign pianist think of using an American score, except occasionally those of MacDowell.

"Personally I think it is stupid business for foreign artists, appearing in this country, not to use American scores on their programs. Think how popular they could become, as well as what they would be doing for the American composer! I do not include all in that category; Guiomar Novaes, for example, has been very kind to me personally. But, generally speaking, artists will go to music stores, pay exorbitant prices for foreign scores and use them without any particular regard for their musical content, when they could purchase splendid American works at vastly smaller prices. But these they merely pass over without bothering with so much as a casual examination.

"It has been proven that audiences like American songs: many artists use them now on their important programs. I believe they would like American piano music, too, if the pianists would do their part. But they certainly are not doing their share in elevating the musical intelligence in this country and it is about time we insisted that they cooperate.

Deplores "Swing" Versions

"Incidentally, I differ with those who feel that the present tendency of some composers and musicians generally to take excerpts from masterpieces of the past and make such use of them as they desire, is a good move. For instance, to some persons Chopin's Fantaisie Impromptu means only I'm Always Chasing Rainbows and pianists hesitate to use the work for that very reason.

"And this 'swinging Bach' would make a person hate Bach. The life of a popular song in this country is about six months, so instead of helping the masses learn the classics, these people who use such excerpts are really turning audiences against the classics.

"On the matter of 'swing' I feel that it has no lasting value to American composition. On the other hand, jazz is an American development. Based on syncopation, old as music itself, Americans, who always do things in a big way, made jazz something to be contended with. Swing is only rhythmic and not melodic. It is taking an episode and repeating it with rhythmic changes but music, to endure, must have melody. And don't forget it is not easy to create a melody.

"So these swingsters are not helping American music, while those who pilfer from the past are really hindering its development. We have our own idiom already. Gershwin, I believe, was doing a great deal to develop it. He indeed broke down the wall between Broadway and Carnegie Hall; others should follow that lead.

Good Popular Music Lasting

"In fact, our popular composers are well in the lead. Friml, Kern, Victor Herbert, all of these are lasting. And they proved that the so-called 'popular' composer can also turn to the more serious field, as did Gershwin. There is no cleavage between these divisions, rather are they related. If the American public, which makes popular songs popular, could do this, they also can assist the serious composer and help him in the development of our native idiom.

"A Debussy or a Wagner was the result of generations of development in France and Germany. Given the opportunity to develop, the American composer some day should take ranking with these greats in the musical firmament.

"But we must be permitted to work out our expression and not forced into unfair competition."

Mr. Wragg has been associated for over twenty years with the distinguished American concert pianist, Thuel Burnham, the last fifteen of which have been spent as associate in the Burnham-Wragg Piano School. H. A. S.

MR. and MRS. LAURITZ MELCHIOR gave these Finnish and Danish children a taste of holiday cheer when they distributed free toys in a toy store. Mr. Melchior is holding little Richard Schumann, a Danish boy.

Berkley Leads Hartford Concert

The Hartford Oratorio Society, Harold Berkley, conductor, gave Handel's Messiah on Dec. 18 at Bushnell Memorial Hall, with Virginia Mercer, Eva Gumbus, Wesley Howard and Eldon Mills, soloists, and the Hartford Symphony Orchestra. The second concert of this season, which marks the eighteenth year of the Society, and Mr. Berkley's fourth as conductor, will be given on April 1, when Bach's St. Matthew Passion will be presented.

Ruggiero Ricci to Return

Albert Morini, concert manager, announces the return of Ruggiero Ricci, young violinist, who is now come of age. For the past several years, young Ricci has again been working with Louis Persinger, with whom he achieved his first successes.

Roland Hayes Touring West

Roland Hayes, tenor, tours the middle North states in January. Last month he concluded a tour between Rochester, N. Y. and Saginaw, Mich., which opened in November. After recitals in Minneapolis, St. Cloud, Minn., and Fargo, N. D., he goes to Salt Lake City, then to Idaho and the Pacific Coast for late January and early February engagements.

Restoring the Trumpet to Place of Dignity It Formerly Held, Is Aim of Native Artist

Grace Adams East, American Horn Player, Included Australasia in Far-Flung Musical Journeys

"Audiences abroad come to concerts to enjoy, not to criticize, as in this country," said Grace Adams East, American trumpeter, who has just returned from a world tour and who is even now preparing to take off for Central and South American engagements.

"They seem to have more enthusiasm and a different spirit concerning concerts," Miss East told a Musical Courier interviewer in the midst of relating some of her experiences on the tour which started from her native California and took her to Honolulu, Australasia, India, Egypt, London and Paris in the course of her two-year absence.

"To them," she continued, "the concerts in the town square are part of their daily life, a necessary part of their existence and they thoroughly enjoy them. They were keenly interested in my trumpet programs because to them the trumpet is not the freak instrument that so many believe it to be in this country because of its use in jazz bands and orchestras.

A Dignified Instrument

"Remember, the trumpet has had a long and dignified life. It is a solo instrument and capable of beautiful tonal expressions as well as the brassy and strident speech that has come to be identified with it in the modern usage. As someone has put it, the trumpet is the descendant of the ram's horn, of the pipes of Pan, and its golden tone gives 'fresh blooming to old song flowers.'

"In my work, I give it that singing tone which it is capable of expressing within its register: I do not merely try for gymnastic exercises, freak effects. Remember that Haydn wrote two concertos for horn. There is plenty of repertoire available for its use as a concert instrument and I have tried to give audiences an understanding of this.

"I use the piano-vocal score and find little arranging is necessary. Of course I have made my own arrangements also. Usually the repertoire includes Handel, Schubert, Ravel, Debussy, Kreisler and many other composers. Incidentally, I made an arrangement of part of Gershwin's Rhapsody in Blue, not the entire score but the 'meat' of it and asked the composer to give me his opinion. He not only liked it but also accompanied me in performing it in San Francisco.

"What I am trying to show audiences is that the trumpet is not merely a brass band instrument. It is an instrument capable of standing on its own, with orchestra, piano or other combinations just as the flute or other instruments."

GRACE ADAMS EAST

Photo by Romaine.

Early Studies

Miss East started her trumpeting career while still a girl in school. Later she was first trumpeter with the Women's Symphony Orchestra of Los Angeles. Her early studies were with Edwin H. Clark and later she studied trumpet technic with Herbert L. Clarke. With Emil Pollock, formerly of the Metropolitan, she studied breath control, musicianship and repertoire and when only fourteen played under the direction of John Philip Sousa.

She has appeared on programs with the late Amelia Earhart and also the late Will Rogers. At the memorial service for the latter at the Grand Canyon, Miss East played The Last Round-up and her tone in the high altitudes of the mountains came in for special commendation. She has played nine Easter Sunday services in one day in California, been soloist at the Salt Lake City Tabernacle and also appeared for the Congressional Club and the D.A.R. in Constitution Hall, Washington, D. C. Recently she concluded a series of recitals in the Court of Peace at the New York World's Fair.

World Tour Included East

On her world tour, Miss East appeared at Ponohau University in Honolulu before touring Australia under the auspices of the Australian Broadcasting Commission. During the latter she appeared in Brisbane, Sydney, Melbourne, Adelaide and Perth and then went back to Sydney for a two-month series. In New Zealand, which followed, she appeared under the auspices of His Majesty's Broadcasting Service, spending eight weeks in Aukland, Wellington, Christchurch, Dunnedin and then back to Australia for another tour. From there she went to India where she had many interesting experiences, one of the first women artists to be heard, and then spent five weeks in Ceylon before returning to Bombay for two weeks at the Taj Mahal Hotel for Sir Cowasji Jehangir, director. A brief visit to Malta and Egypt followed before she went to Paris.

Drove Taxi in War

In the French capital she appeared at Le Maison Internationale under the direction of M. Spitzer and Marcel de Valmalette, French impresario, then arranged for appearances at Vichy, Monte Carlo, Nice, Biarritz, Deauville, Cannes, Liege, Brussels and Spa. Miss East was at Vichy when hostilities broke out. Returning to Paris, she drove a taxi herself in order to get out of the city and made her way to Le Havre to return to this country. She was enthusiastic about the manner in which the French people all cooperated to assist foreign artists to get out of possible war zones.

Preparing for her South American tour, Miss East said that on her travels she had met many American naval officers and other of her compatriots. She and Miss Earhart were the only women to appear at the Naval Academy, and Miss East is the only outside musician to play there. She has made three appearances.

"It is nice to know that I seem to have the protection of the U. S. Navy wherever I go," she said as she left with her manager, George H. Dalrymple. H. A. S.

Music Teachers' Rally Held in Kansas City

National Association Sessions Open with Large Attendance

KANSAS CITY, MO.—With many leading musicians and educators in attendance, the 61st annual meeting of the Music Teachers' National Association, Edwin Hughes, president, opened here on Dec. 28 for its three days' sessions.

A feature of the opening day was an evening concert by the Kansas City Philharmonic Orchestra, conducted by Karl Krueger, with Edwin and Jewel Bethany Hughes soloists in the two-piano concerto of Poulenc.

The first day also included a meeting of the Council of State and Local Presidents, and a general session opened with an address of welcome by Mayor Bryce B. Smith. A memorial to the late Waldo Selden Pratt, past president, and long editor and treasurer of the association, was held. Addresses were scheduled by Dr. Earl V. Moore, head of the Federal Music Project; Arnold Schönberg, eminent composer; Sir Robert Mayer, F. R. C. M., of London; Harold Spivacke, chief of the Music Division, Library of Congress, and Eric Clarke, director of the Concerto Project of American Colleges.

The Missouri Music Teachers' Association, Rogers Whitmore, president, met at dinner for its annual business meeting.

A report of the convention sessions will be published in the next issue. G. T.

Mildred Hunt in Recitals

Mildred Hunt, flutist, appeared with the Marsyas Trio at the Studios of Education, and at a musicale in the Ten Eyck studio. Miss Hunt played the Bach Sonata in E major at a musicale in the studio of Vandy Cape on Dec. 6 and was heard over WNYC on The American Composer Presents program playing two flute soli, Skilton's Sioux Flute Serenade and Nocturne by Boris Koutzen.

New Music Group to Give Unfamiliar Works

The New Music Group, a cooperative organization, which includes composers, instrumentalists and singers, inaugurates a series of programs at the Carnegie Chamber Music Hall, New York, on Jan. 11, with Thelma Spear as soloist. The remaining five concerts are to be given on Jan. 30, Feb. 15, March 5 and 26, and April 18. The purpose of the New Music Group is to present music of the past which has hitherto been neglected or rarely performed, as well as meritorious music by contemporary composers.

Riverdale School Pupil Honored

Winifred Crawford, a pupil of the Riverdale School of Music, New York, has passed her examination for entrance into the Music and Arts High School. She is the second student of the school who has achieved this honor — Frances Pottasch having graduated last year in the first class to enter the high school.

Photo by Suse Byk, N. Y.

KURT BAUM,

leading tenor of the Chicago City Opera, has been engaged for an operatic tour through South America. Mr. Baum will sing in Aida, Trovatore, Tosca, Pagliacci and also appear in concert.

New York Recital Calendar Maintains Volume

Heifetz Returns—Anderson Aids Palestine Fund—Vronsky and Babin Play—Michael Bartlett in Concert Bow—Busch and Serkin Offer Sonatas

The New York recital calendar, though approaching a period of comparative slackness owing to the holidays, maintained a large volume during the fortnight between Dec. 6 and 19.

Prominent recitalists who returned included Jascha Heifetz, Robert Virovai, Vitya Vronsky and Victor Babin, Beryl Rubinstein, Arthur Loesser, Adolf Busch and Rudolf Serkin in joint recital. Marian Anderson appeared in a special benefit concert for the Palestine Fund.

First New York recital appearances were made by Franz Rupp, Jakob Gimpel, Germaine Leroux, pianists; Michael Bartlett, tenor; and the duo-piano team of Celius Dougherty and Vincenz Ruzicka.

Others heard were Marjorie Tollman, Ruth Klingmann sopranos; Emma Endres and Virginia Ackerman, pianists; Roland Gundry and Charles Fleischmann, violinists; the People's Chorus of New York, with Muriel Dickson, soprano, as soloist; the New York Oratorio Society in its annual Messiah performance, and in the chamber music category, the Trio of New York, Budapest Quartet, William Primrose, viola, and Augustin Duques, clarinet, giving New Friends of Music programs.

Jascha Heifetz's Recital

What was announced as the only New York recital this winter by Jascha Heifetz took place on Dec. 6 in Carnegie Hall, crowded with followers of his art. They acclaimed it with thunderous enthusiasm.

That art is on a lofty plane of musical authority and aristocracy, expressed through the mediums of highly refined tone and faultless technic. Is there anything more to say about the abidingly unique Heifetz?

Only that he played sonatas by Pierné and Beethoven (D major), Conus' concerto, Castelnuovo-Tedesco's attractive bit of lyricism called The Lark, Scott's Fantasie Orientale, and some other short numbers. Emanuel Bay offered his usual discerning and finished piano accompaniments.

Franz Rupp in Solo Debut

The first New York recital by Franz Rupp, pianist, who had appeared in other seasons as accompanist with several eminent artists, brought a formidable program in Town Hall, Dec. 6. Mr. Rupp, four times winner of the Bavarian State Prize, is a well-equipped player, with a tone of notable weight and mechanical mastery. His program included a Bach-Wetzel toccata and fugue, Beethoven's sonata, op. 101, Mozart's C minor fantasia, Schubert's A minor sonata and Chopin.

Marjorie Tollman Sings

The tasteful and musically interesting program that Marjorie Tollman, young Negro dramatic soprano, presented at Steinway Concert Hall, on Dec. 6, was only one of her decided attributes as a capable and serious artist. Miss Tollman besides, revealed a rich voice and a fluent technique, as well as intelligence.

Frank Chatterton was at the piano. The audience was appreciative.

Erna Martel in Song List

Erna Martel, soprano, a native of Vienna but trained entirely in this country where she came as a child, gave her New York debut recital in Carnegie Chamber Music Hall on Dec. 7. The list included three Beethoven airs, three Schubert Lieder, Massenet's aria Pleurez, mes yeux, three Hugo Wolf songs, and works in English by Moussorgsky, Carpenter, Giannini and Browning. Miss Martel revealed feeling and appreciation of the content of her texts, but was not invariably successful in realizing all their demands technically. Her tone production could be improved so as to emit sound more steadily. An excess of gesture could also be eliminated. Her audience was a cordial one. Robert Payson Hill was at the piano.

Ruth Klingmann Heard

Ruth Klingmann, soprano, was heard in an afternoon Town Hall recital on Dec. 8, in compositions by Handel, Mendelssohn, Verdi, Liszt, Spohr, Purcell, Taylor, Stanford and Herbert Hughes.

Miss Klingmann began with the Alma mia air from Handel's Floridante, and acquitted herself admirably in the Amor commanda air from the same work, particularly in the florid passages.

Her Mendelssohn songs further revealed a charming romantic projection and the Verdi arias from Un Ballo in Maschera showed the soprano to best advantage in the upper registers.

The rest of the compositions were sung with a taste and musicality that delighted her audience. Coenraad V. Bos was the able accompanist.

Photo by de Flaugergues.
MARIAN ANDERSON

Photo by Fayer, Vienna.
JASCHA HEIFETZ

RUDOLF SERKIN

ADOLF BUSCH

Vronsky-Babin Duo Returns

Making their first appearance in New York in some time and presenting their only recital of the season Vitya Vronsky and Victor Babin, in Carnegie Hall on Dec. 8 demonstrated their right to eminent ranking among our two-piano teams.

Their sense of ensemble agreement in interpretation and delivery and their discriminating musicianship stood out in a list that included many arrangements by Mr. Babin.

Jakob Gimpel Plays

Technical fluency, and a virtuoso style were revealed by Jakob Gimpel, pianist, in his Town hall recital on Dec. 8. His program included the second English suite of Bach, incisively delivered, Schumann's Fantasy wherein he showed striking romantic tendencies, a ballad by Karol Rathaus, two etudes of Debussy and a bevy of Chopin items. An audience of comfortable size gave enthusiastic approval.

Germaine Leroux in Debut

Germaine Leroux, a Czech pianist of French descent, made her first New York appearance at Town Hall, Saturday afternoon, Dec. 9, when a friendly audience received the artist with considerable enthusiasm.

The first group, starting with Scarlatti and Rameau, introduced two locally unfamiliar Czech composers of the early eighteenth and nineteenth centuries: Václav J. Tomásek (Eclogue, No. 6, op. 35) and Jan H. Vorisek (Impromptu, No. 2, op. 7. Clarity and fluency of technic, with remarkably even fast scale passages marked the playing of this interesting group. The Beethoven sonata, op. 110, while lacking the bigness and depth one would desire in this, was nevertheless beautifully done within a somewhat smaller compass.

New York University Singers

With Alfred M. Greenfield conducting and Robert Nicholson, baritone and The Consort, a mixed ensemble assisting, the choristers of New York University gave their annual pre-Christmas concert in Town Hall on Dec. 9. The groups included the glee club, the faculty glee club, the Hall of Fame Singers and the varsity quartet.

Randall Thompson's Tarantella, Victor Young's Rid'n, five excerpts from Patience and a group of Sibelius completed the list. The Consort presented a collection of folk airs, from Finland, Quebec, Rumania, Louisianna, Ireland, Russia, Greece, Mexico and Santo Domingo. The varsity quartet contributed several of the more popular songs.

Mr. Greenfield received quick response from his groups who sang with understanding and complete obedience. Mr. Nicholson sang with taste and notable enunciation. Harold Heeremans, Clinton Reed and Harrison Potter were capable accompanists.

Beryl Rubinstein's Recital

The annual return to the New York recital platform was made by Beryl Rubinstein, pianist, nowadays the busy director of the Cleveland Institute of Music, at a Sunday matinee at Town Hall, Dec. 10. Though offering no startling novelty or even an unusual arrangement of program, Mr. Rubinstein achieved in his quiet way some sterling interpretative tasks. Never a sensational performer, he showed again his intellectual approach to the keyboard and easy mastership over technical matters. The program opened with Bach's partita in B flat, followed by the Schubert Fantasia, a group of Chopin works (ballade in F, mazurkas op. 63, No. 1, and op. 24, No. 4 and scherzo in E) and concluded with Albeniz, Fauré and Ravel pieces. The Schubert work brought some of the most impressive pianism of the afternoon, though one felt at times in the Chopin group less ardor and warmth than at other recitals by this artist in the past. The audience was a friendly and applausive one, and asked for encores.

Trio of New York in New Friends Event

The seventh concert by the New Friends of Music, on Dec. 10 in Town Hall, presented the Trio of New York (Carl Friedberg, piano, Daniil Karpilowsky, violin, and Felix Salmond, cello) and Augustin Duques, clarinet. The threesome was heard in Mozart's trio in B flat (K. 502) and Brahms' in B major.

Dominated by the lofty and dependable musicianship of Mr. Friedberg, one of the few remaining figures representative of a great piano tradition, the ensemble also showed to advantage the unobtrusive but well-schooled violin style of Mr. Karpilowsky and the distinguished cello tone and finesse of execution of Mr. Salmond, excelling in the spirit and subtlety with which Brahms' individual creation was summoned forth.

One of the most satisfying episodes of the afternoon was Mr. Duques' expert playing of the clarinet part in Beethoven's trio in B flat for that instrument, piano and cello—perhaps the most heart-warming performance of the three. The audience was, as usual, enthusiastic.

Dougherty-Ruzicka Duo in Debut

For many years Celius Dougherty has been a self-effacing associate of many artists, serving as an able accompanist. He may be forgiven therefore if he has determined, as he did on Dec. 11 in Town Hall, to make his presence more noticeable. For Mr. Dougherty and Vincenz Ruzicka, a newcomer in the pianistic firmament, made their bow as a two-piano team.

The duo played well together, in complete agreement and with uniformity of style: one felt however, that it was Mr. Dougherty who was dominating the picture and carrying his associate into that ensemble fusion. The Mozart-Busoni Fantasie in F minor was propulsively

JULIA SMITH AND JACQUES SINGER in the latter's studio at Dallas, Tex., discussing An Episodic Suite which the Dallas Symphony, under Mr. Singer, will present this month. Miss Smith, composer of the opera Cynthia Parker, has made an arrangement of her suite for full orchestra.

Pre-Holiday Concerts Present Rich Variety

delivered, with strong rhythmic sense. Wir Eilen, from Bach's Jesu der du Meine Seele, in Mary Howe's arrangement was somewhat more delicately offered and with better contrast but in the Brahms variations on a Haydn theme and Stravinsky's concerto per due pianoforti soli, the two-some reverted to their first style, strong, sinewy and virile.

Tas and Wolff in Joint List

In Carnegie Chamber Music Hall, on Dec. 11, Helen Teschner Tas, violinist, and Ernst Victor Wolff, harpsichordist and pianist, gave an interesting joint recital. On the earlier instrument Mr. Wolff played the spinet parts of the Bach E major sonata and that in A major by Vivaldi, with Mme. Tas ably performing the violin scores. Transferring then to the modern piano, the keyboardist and the string player gave Beethoven's C minor sonata, op. 30, and the Schubert C major Fantasy, in which excellent ensemble style and attractive tonal qualities were revealed. Shorter numbers of older vintage by J. F. Rebel and J. A. Birkenstock were also done with stylistic feeling. The large audience was most appreciative.

Emma Endres Bows

Showing stylistic appreciation of three excerpts from The Well Tempered Clavichord, Emma Endres, pianist, made her bow in Town Hall on Dec. 12. Four Scarlatti sonatas also disclosed her command of technic and sensitive musicianship. Other numbers were the Brahms variations on a Handel theme and Stravinsky, Ravel and Debussy items.

Michael Bartlett in Debut

From the screen, radio and opera on the Coast, Michael Bartlett, tenor, came to Town Hall on Dec. 13 for his initial New York appearance.

With the reliable Edwin McArthur at the piano, Mr. Bartlett offered airs of Stradella, Durante, Lotti and Rossini, Lieder of Schumann, Walther's Prize Song from Die Meistersinger, French items of Fauré and a miscellaneous section including his accompanist's Spring Came.

Revealing a voice particularly attractive in the middle register, Mr. Bartlett sang with taste and refinement.

Virovai in Recital

The Town Hall Endowment series presented Robert Virovai, volinist, in its third concert on Dec. 13. The 18-year-old artist, who made so succesful a debut with the Philharmonic Orchestra last season, was assisted at the piano by Wolfgang Rebner. The C major sonata of Mozart had a restrained and precise reading, marked by stylistic felicity, though with some lack of the big note in the violinist's conception. Mr. Virovai came into his own with the fugue from Bach's solo sonata in C major, played with power and clean bowing, as well as intonation of dependable sort. Tonally, this was an exhilarating performance, which yielded as encore the prelude from the sonata in E major.

The Viotti concerto in A minor exploited the artist's warm, silken quality of tone and was done with musicianly sense of form. Mr. Rebner's adroit playing of the piano part added much to the success. Finally, there was a virtuosic paraphrase by Hubay, Mr. Virovai's teacher, of the Liszt rhapsody based on the folk tune, The Three Gypsies. A number of encores followed this bit of dazzling pyrotechnical display.

Photo by Hrand, Paris.

PAUL MAKANOVITZKY,

Russian violinist, makes his American debut in Town Hall, New York, on Jan. 5. He is a student of Ivan Galamian and studied theory and chamber music with Nadia Boulanger. He has been soloist with orchestras in Paris, Monte Carlo, Holland, Portugal and Belgium under Monteux, Paray, Corot and others and concertized extensively in London and on the Continent.

Photo by H. Hewitt.

BERYL RUBINSTEIN *ALBERT STOESSEL*

Photo by Bruno of Hollywood.

ROBERT VIROVAI *MURIEL DICKSON*

Arthur Loesser at Town Hall

Polished and mature pianism marked the recital in Town Hall on Dec. 15 of Arthur Loesser, Cleveland pedagogue and critic. Mr. Loesser's knowledge of pianistic repertoire is deep and his unhackneyed list demonstrated that many other players of this instrument might well follow his example in their search for novelties.

He prefaced a seldom heard Schumann score, the F minor sonata, Op. 14, with three practically unfamiliar Scarlatti sonatas, listed as Nos. 289, 49 and 405 in the Longo edition; here his tonal palette proved of eclectic variety. It was skillful stylized interpretation with an admirable command of mood.

People's Chorus Festival

Again under the direction of L. Camilieri, founder, the People's Chorus presented its twelfth annual Christmas Festival in Carnegie Hall on Dec. 15. The 300 singers, drawn from the various units of the chorus, opened their program with the old Netherlands Song of Thanksgiving. Two groups of Christmas songs and arrangements by Jungst, Gaul and Kountz were also offered. Muriel Dickson, Metropolitan Opera soprano, was heard in an old English Yule and numbers by Bach, A. Walter Kramer and R. Huntington Woodman and also joined the chorus in Mr. Camilieri's latest work, Christmas Bringeth Jesus, and Adam's Cantique de Noel. The pianist-conductor's setting of the Lord's Prayer was another item in an enjoyable list in which the audience participated.

Helen Diedrichs in Recital

Pupil of Myra Hess and Tobias Matthay, Helen Diedrichs, English pianist, gave a recital at Carnegie Chamber Music Hall on Dec. 15, playing Beethoven's Appassionata Sonata, Franck's Prelude, Chorale and Fugue, and numbers by Brahms and Chopin, including the latter's Fantasie.

Miss Diedrichs is an acomplished performer, with smooth execution rising to brilliancy when required, sure musical instinct, and a decided flair for niceties of nuance in interpretation.

Busch-Serkin Series Opens

Another series of sonata recitals was started by those musicianly collaborators, Adolf Busch, violinist, and Rudolf Serkin, pianist, in Town Hall on the afternoon of Dec. 16. For the inaugural of their third series they elected Max Reger's Suite in F Major, in the olden style, a score that follows the traditional form although not the orthodox medium of expression. A long and stately Praeludium is followed by a lyric largo and a romantic fugue. The two players revealed their familiarity with its style and content. It remained for Schumann's A minor sonata, op. 105, however, to disclose the twosome at their cooperative best. They have played it before and seem to take especial pride in their delineation. Mr. Serkin's admirable and spirited pianism always elevates Mr. Busch from his accustomed meticulous but introspective mood and a dazzing reading results. Beethoven's G major sonata, No. 10, op. 96, was another notable offering.

Virginia Ackerman in Debut

Winner of an Artists' Contest conducted in New Jersey and pupil of Clarence Adler for the past four years, Virginia Ackerman, young pianist, made her debut in Town Hall on the afternoon of Dec. 17. Her program opened with Beethoven's Appassionata sonata, played with *elan* if not complete brilliance, and then came a group of Chopin in which the newcomer preferred sonorous to scintillant tone. The Naila waltzes of Delibes-Dohnanyi prefaced two Liszt items, the twelfth Hungarian Rhapsody and the F minor etude, in both of which Miss Ackerman concentrated upon digital fleetness. A comfortable audience gave her warm approval.

New Friends in Mozart

A change of program brought an all-Mozart bill at the New Friends of Music concert on Dec. 17, while a slip announced that Mischa Levitzki would be heard later in the series. Mozart's Divertimento in A flat major (K. 563) took the place of Beethoven's trio in B flat major, and was played with illuminating insight by Josef Roismann, violin, Boris Kroyt, viola, and Mischa Schneider, cello, members of the Budapest Quartet, to prolonged applause. The early Divertimento in B flat for six wind instruments (K. 270) was done with lightsome zest though with a few technical blemishes by as many players of the New Friends orchestra. In closing there was a deep-felt and finely played performance of the quintet in C minor (K. 406) by William Primrose, viola, and the Budapest Quartet. This concert closed the first half of the season with a warm ovation.

Marian Anderson Aids Palestine Fund

A packed audience supported the Carnegie Hall recital on Dec. 17 by Marian Anderson for the benefit of the Palestine Symphony Orchestra Fund. Her performances were outstandingly artistic and kindling, and the hearers fêted the contralto accordingly.

All her affecting vocal quality and interpretative talent had eminent display in some opening Handel compositions, a Schubert group, and other examples including the Card Song from Carmen (a remarkably dramatic version) and four musicianly numbers by her accompanist, Kosti Vehanen, and of course a final selection of Negro Spirituals, which especially brought down the house.

Concert for Emigrés

With Alexander Kipnis, Metropolitan Opera bass-baritone, and Paul Stassevitch, violinist, as soloists, the orchestra of the New Friends of Music, directed by Fritz Stiedry, and the 200-voiced chorus of the Department of Music Education at New York University, led by Luther W. Goodhart, all participating, a long and varied program was given in Carnegie

(*Continued on page 29*)

LINA PAGLIUGHI,

American coloratura soprano, now making her first concert tour, will give a recital at Carnegie Hall, New York, on Jan. 5. She had previously appeared in a Diaz Musicale in the same city, and has also sung in Washington, Toronto, Kansas City and Harrisburg, Penna. Born in New York, Miss Pagliughi, made her bow as a girl of twelve in San Francisco and five years later her formal debut at La Scala. She has toured Europe, Australia, Africa and South America, and last season was heard at Covent Garden.

Eva Turner's Schedule Interrupted by War

Eva Turner, dramatic soprano, following appearances at Covent Garden with Gigli in Aida and also in Turandot, appeared in the latter opera at Bologna and then returned to Milan for appearances. Due to the outbreak of hostilities, some engagements in Italy and England were cancelled, although Miss Turner finally got through to London. The soprano, however, has been recalled to Italy for further engagements.

"American Composers of Chamber Music Need Greater Attention"

Philharmonic-Symphony Quartet's Plan to Produce New Scores Told by Colleagues of Ensemble

Photo © Leon Elzin.

THE PHILHARMONIC-SYMPHONY STRING QUARTET.

Left to right, Mishel Piastro, first violin; Imre Pogany, second violin; Joseph Schuster, cello, and Zoltan Kurthy, viola.

Indicating their belief that musicians should turn their attention to American composers, the New York Philharmonic-Symphony String Quartet not only is giving consideration to scores by native writers but is planning to present them during the current season.

"While others may talk, we are actually planning to participate in the premieres of works by American composers," said Joseph Schuster, cellist of the ensemble and first cellist of the orchestra from which the group has taken its name.

"In our forthcoming series at Town Hall, we will present a new score by Zoltan Kurthy, our violist. Furthermore, we are awaiting completion of a quartet by William Schuman, talented American composer who has received a commission from the New York Town Hall to write a work. We have communicated with several other American composers inviting them to submit their scores because we want to do our share in the development of music in this country."

Mr. Schuster was particularly enthusiastic because in a short time he takes his final examination to become an American citizen.

His comments, however, were echoed by his associates, Mishel Piastro, first violinist and concertmaster of the Philharmonic Orchestra; Imre Pogany, second violinist and leader of this section of the orchestra and Mr. Kurthy, chief of the viola choir.

New Work Scheduled

"We have been selected," Mr. Piastro went on, "to offer the premiere of a new score by Anis Fuleihan, American composer, which is for string quartet and orchestra. John Barbirolli suggested this idea to the composer and is planning to present the work in the spring season of the Philharmonic. It was composed during the summer with the composer working with us."

"Incidentally," Mr. Schuster interrupted, "we have worked together for the last three years, not only during the summer but every day during the winter season as well. Our ensemble is not one which grew up over night. We have played together and practised together for a long time because we all like string quartets."

"Last season when we gave one concert at Town Hall," Mr. Piastro added, "one critic said that for a new group we showed that we had been 'aged in the wood,' as it were."

"American" Quartet Uses Indian Themes

"But, about your own score, how did that come about and what is it like?," the interviewer queried Mr. Kurthy.

"Well we were talking one day about the quartet in which Hindemith played and some one suggested that since he was a viola player, it was up to me to write something for us. Many years ago I had written a quartet for graduation requirements at the Royal Academy of Hungary, so I gave the matter some thought."

"And he had thought it out so well in his mind that when it came time to put it to paper, it was all ready for us," said Mr. Piastro.

"I call it American because it makes use of Indian themes, some of them original and some taken from the Indians," Mr. Kurthy continued. "It is in four movements and the atmosphere is definitely American, like MacDowell's works. The Indian music influenced MacDowell and I believe it has influenced me in this score. Still in manuscript, only the first movement was completely written out, the others I told my confreres from memory."

From his associates it was learned that a Symphonic Rhapsody by Mr. Kurthy is also scheduled for performance this season by the Philharmonic under the composer's baton. This, it was learned is Hungarian in content and style, Mr. Kurthy still feeling the influences of his early days in that country when writing it.

Elgar Score to Be Revived

Also planned in the Town Hall series is the first performance in about ten years, in this country of Elgar's E minor quartet, Op. 83.

"We had to send to London for the parts," Mr. Pogany said, "because they could not be located in this country."

"So you can see our tastes are cosmopolitan," Mr. Schuster said as the interviewer rose to depart. "However, we are particularly interested in the American composer and anxious to receive any scores that might be submitted for consideration by us." H. A. S.

American Matthay Association Holds 15th Annual Meeting

The fifteenth annual meeting of the American Matthay Association, Inc., was held in New York on Dec. 28. Following a dinner session, the members attended a two-piano program in Steinway Hall given by Mr. and Mrs. Bruce Simonds. The following day a program was held at the home of Tsuya Matsuki, in Brooklyn, N. Y. It listed as speakers Mrs. Winifred M. Jacobson, director of the Wilmington (Del.) Music School, on Preparing for Public Performance; Mrs. Jean S. Buchanan, speaking on Musical Ornamentation, based on the teaching of Arnold Dolmetsch and illustrated with the piano and recorders; Paul Nordoff, in a lecture-recital on modern piano music; and Stanley Chapple, teacher of musicianship at the Matthay Piano School, London, on Some New Ideas on the Harmonic Approach in Music Study.

The program was arranged by Arthur Hice, of Philadelphia, president of the Association, which includes American and Canadian pupils of Tobias Matthay.

4 Christmas Programs Given by Musical Art Institute Group

The chorus of the Institute of Musical Art of the Juilliard School of Music, New York, presented four Christmas programs. On Dec. 18, a half-hour broadcast was given over WABC and the Columbia network and also over WJZ and the blue network. On Dec. 19, the chorus broadcast over WOR and MBS. On Dec. 20, they sang for patients at Bellevue Hospital.

Ray Lev in Recital

Ray Lev gave a recital on Dec. 12 at the N. Y. Junior League for the benefit of the Music School Settlement.

Gange to Sing Huhn Songs

Fraser Gange will sing six songs by Bruno Huhn, with the composer at the piano, at the Harvard Club meeting (New York) of the Bohemians on Jan. 8. They are Cato's Advice, Sometimes I Watch Thee, I Arise from Dreams of Thee, A Broken Song, A Song of Gennan, and Courage.

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Music in Boston

(Continued from page 3)

capital of music and culture that was once Vienna. The list began with Mozart's C major symphony (K. 338)—and it was followed by the adagio finale from Mahler's Ninth Symphony, and the C major Symphony "of Heavenly length" by Schubert. Performance matched the substance of the music.

Simon Barer, the Russian pianist, was cordially applauded at his Boston debut as soloist in the second pair of concerts in the Monday-Tuesday series by the Boston Symphony, Dec. 4 and 5. He played the Rachmaninoff Concerto in C minor, No. 2. For further novelty, Arthur Bliss was guest conductor of the first local presentations of Three Dances from his ballet suite, Checkmate. The concluding number was the "Spring" Symphony by Schumann.

At the Women's City Club, the Boston Society of Early Music presented an interesting list of old pieces: three fantasias for viols by the younger Henry Purcell; a sonata by Karl Friedrich Abel for unaccompanied viola da gamba, a G minor sonata by K. P. E. Bach for that instrument and harpsichord, and five German dances by Melchior Franck. Olga Averino, gifted Boston soprano, was soloist in a little cantata, Orphée, by Louis Nicholas Clérambault.

The instrumentalists were Paul Fedorovsky, descant viol; Albert Bernard, treble viol; Alfred Zighera, viola da gamba; Gaston Dufresne, violone, and Putnam Aldrich, harpsichord.

Joaquin Nin-Culmell was guest artist and collaborating pianist at the first meeting of the Flute Players' Club, Dec. 10, in the Empire ballroom at Hotel Vendome. With string quartet he played a C major Quintet of the 18th Century Spaniard, Padre Antonio Soler, and his own Quintet in memory of Paul Dukas (new to Boston). Mr. Nin-Culmell offered as solos, the Spanish Pieces of DeFalla and Debussy's Goldfish and Joyous Isle. The remaining number was a witty novelty, Musique de Cour by the young Parisian composer, Jean Françaix.

The artists for this concert, in addition to the distinguished guest, were all from the Boston Symphony: Gaston Elcus and Norbert Lauga, violins; Jean Lefranc, viola; Alfred Zighera, cellist, and Georges Laurent, flute.

Recitals by visiting artists in the two weeks past have been those by Mischa Levitzki, pianist, at Jordan Hall, Dec. 6; Kirsten Flagstad, the Metropolitan Opera soprano, who sold out Symphony Hall Monday evening, Dec. 11, and the appearance of the Metropolitan soprano and bass, Elisabeth Rethberg and Ezio Pinza, at Hotel Statler, Dec. 13, at the season's third Boston Morning Musicale in aid of the School of Occupational Therapy.

Dance events have been rare in Boston thus far this season, but an interesting program was offered at Jordan Hall, Dec. 12, by Hans Wiener, with Erika Thimey and Charlotte Sturgess as guest artists. Ruth Culbertson provided piano accompaniments with percussion, played by Adele Hooper, Peggy Bonschur and Maurice Alpert.

The Apollo Club, amateur male chorus conducted by Dr. Thompson Stone, entered its 69th season with a Jordan Hall program Dec. 5. William Haddon was guest soloist in his own Piano Concertino, the orchestral part of which was performed on the organ by Earl Weidner.

The second Youth Symphony Concert, conducted by Wheeler Beckett at Symphony Hall, Dec. 6, brought to its youthful audience an enjoyable program of standard orchestral works: the Overture to Mozart's Marriage of Figaro; Dvorak's New World Symphony; the Sibelius tone poem, The Swan of Tuonela, and the prelude to Wagner's The Mastersingers.

Over in Paine Hall on Dec. 13, Malcolm H. Holmes conducted the Harvard University Orchestra in a Bach-Handel program. From the first there were a harpsichord concerto (Putnam Aldrich, soloist), and the sonatina from the cantata God's Time Is Best. Handel was represented by the 24th of his concerti grossi, and the sinfonia from Ottone. G. Wallace Woodworth was guest conductor of Bach's Fifth Brandenburg Concerto.

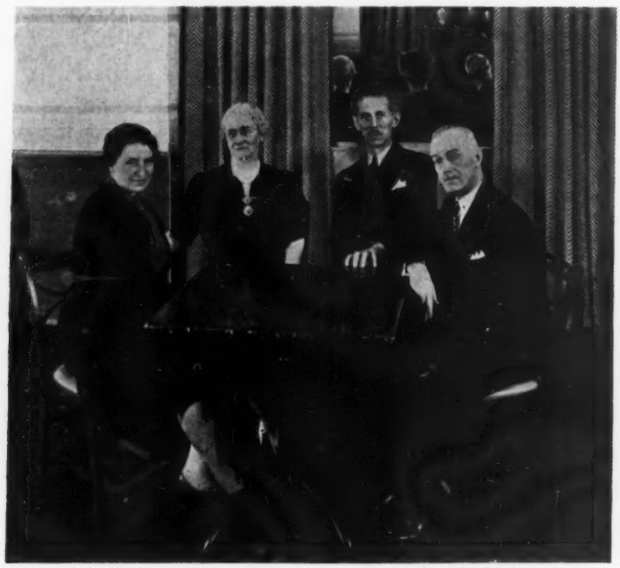

Photo by Louis H. Bostwick

"REFLECTIONS" OF THE NEBRASKA MUSIC TEACHERS' ASSOCIATION MEETING,

held recently in Omaha. Left to right, Henrietta M. Rees, Musical Courier representative in Omaha and Toastmistress at the official luncheon; Edith May Miller, President of the Nebraska and Omaha Music Teachers' Associations; E. Robert Schmitz, pianist, who gave a recital and two lectures at the convention; and Vernon C. Bennett, secretary-treasurer of the N.M.T.A.

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"George Hoyen—a young conductor of much experience and particularly fine temperament." The Herald—Buenos Aires, Argentina.

"He interpreted and expressed the spirit of each composer." El Mundo—Buenos Aires, Argentina.

"His aim is high, but he is bound to conquer the place his ambition has put before him. He is young. His God-given talent, his will-power, the beautiful self-confidence that lies within him, will lead him to the final fulfillment of his mission."
An Appreciation by Edward Van Deoren, in The South Pacific Mail—Santiago, Chile.

"His success confirmed his broad experience as a conductor." El Diario Ilustrado—Santiago, Chile.

"He dominated the orchestra by his knowledge, his temperament, and his knowing leadership." El Imparcial—Santiago, Chile.

"He not only revealed the musical horizons of his country but also displayed a profound knowledge of the master works." La Nacion—Santiago, Chile.

"Despite his youth Hoyen demonstrated his brilliant and distinguished talent as a musician of understanding . . . imprints his interesting personality on the orchestra." El Dia—Montevideo, Uruguay.

"Great sense of orchestral balance—interpretative instinct." El Pais—Montevideo, Uruguay.

"Conductor of great comprehension and sense of climax." El Diario—Montevideo, Uruguay.

"It will be readily understood how enthusiastic I am about Mr. Hoyen when I say that he always devotes all his energy to showing what his composer said and not what George Hoyen thinks he ought to have said."
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Orchestral Concerts Offer Novelties in New York

Outstanding among the orchestral programs given in New York between Dec. 6 and 20 was the final concert of the Rachmaninoff cycle by the Philadelphia Orchestra on Dec. 10, when the composer himself reappeared as conductor after many years, leading his third symphony, and choral symphony, The Bells. The same orchestra was heard under Eugene Ormandy on Dec. 12, with Elman soloist.

The New York Philharmonic presented an all-Wagner program at the midweek pair of Dec. 14 and 15, with Helen Traubel, American soprano, accorded the distinction of a re-engagement in the Immolation Scene from Götterdämmerung. Emanuel Feuermann, cellist, played at the same orchestra's concert of Dec. 16, and John Barbirolli led the American premiere of a suite of music by William Byrd, transcribed by Gordon Jacob.

Considerable novelty also marked the second concert of the National Orchestral Association on Dec. 11, when Leon Barzin led the first performance of three songs by Eugene Bonner, Whispers of Heavenly Death, with Marjorie Lawrence, soprano, as soloist, and also gave the local premiere of a symphony by Jean Rivier.

Rachmaninoff Leads Philadelphians—Feuermann with Philharmonic—Marjorie Lawrence Premieres Bonner Work with National Forces—Elman and Traubel Soloists

Rachmaninoff Conducts Philadelphians

Third all-Rachmaninoff concert, Philadelphia Orchestra, Sergei Rachmaninoff, guest conductor; Susanne Fisher, soprano; Jan Peerce, tenor; Mack Harrell, baritone, soloists, with the Westminster Choir, Carnegie Hall, Dec. 10. Program:

Third Symphony, and The Bells, symphony for orchestra, chorus and solo voices.

For the third concert of this Rachmaninoff series at Carnegie Hall—an inspirational idea on the part of the Philadelphia Orchestra—the popular Russian musical hero appeared as the conductor of his own music, directing his third symphony, and The Bells, a symphony for orchestra, chorus and solo voices.

Rachmaninoff had made a single previous essay in New York with the baton, when he led his The Island of the Dead (with the Russian Orchestra) as long ago as 1910. He was even then no tyro on the leader's platform, for he had conducted for many years before in his native land.

He now demonstrated anew that he is as skilled with the wand as he is in pianism and composition. Quiet, firm, masterful, he achieved the best posible results with the Philadelphia symphonic artists and after each of the works he and the players were accorded richly deserved ovations. It is a true pity that Rachmaninoff does not conduct some great orchestra regularly in America. (Perhaps he will, when he decides that he has sufficiently catered to the keyboard.)

The two scores are familiar, and created fresh effect with their expert writing, opulent colors and lush melodies.

The Westminster Choir (John Finley Williamson, conductor) registered with vocal and musical beauty in The Bells. Susanne Fisher contributed fluent, lovely soprano singing. Jan Peerce's ardent delivery and singing tones scored impressively. Mack Harrell revealed a baritone voice of splendid quality and volume.

Marjorie Lawrence with National Association

National Orchestral Association, Leon Barzin conducting; Marjorie Lawrence, soprano, soloist, Carnegie Hall, Dec. 11. Program:

Overture, Les Franc-Juges, Berlioz; aria, Vieni t'affretta, from Macbeth, Verdi; Symphony No. 3, in G major, Jean Rivier;* Whispers of Heavenly Death, three songs with texts by Whitman, Eugene Bonner; Siegfried's Funeral Music and Immolation Scene from Götterdämmerung, Wagner.

*First performance.

A considerable degree of novelty marked this concert, the second by the Barzin forces this season. Berlioz' overture had not been heard in some time, and it was given a tonally clear and markedly dramatic reading. The symphony by Rivier, young French composer, was also a novelty, and proved skillfully written, with a particularly lovely opening movement in impressionistic manner. Mr. Bonner's three songs, rhapsodical and delicate in conception, had a faithful interpreter in Miss Lawrence. The composer bowed from a box.

The soprano had particular success with the Verdi aria, abounding in coloratura dramatic writing, which she sang in the grand manner, with rich vocal qualities. The Immolation Scene also found impressive voicing by Miss Lawrence. This scene and the preceding Funeral Music were played in memory of Artur Bodanzky. There was a warm ovation for soloist and conductor.

Elman with Philadelphia Orchestra

Philadelphia Orchestra, Eugene Ormandy conducting; Mischa Elman, violinist, soloist; Carnegie Hall, Dec. 12. Program:

Sinfonia in B flat, Johann Christian Bach; Violin Concerto, Mendelssohn; Symphony in D minor, César Franck.

Following its Rachmaninoff cycle at Carnegie Hall, the orchestra from the banks of the Schuylkill returned to Carnegie Hall with a mixed program of older music. There were a Sinfonia in B flat by J. C. Bach, Mendelssohn's violin concerto, and the symphony by Franck.

Mischa Elman played the solo part of the Mendelssohn music, and this soulful and superb artist never has given his performance more eloquence and beauty. His own imagination and feeling—and of course the inimitable Elman tone—went into every measure of the work and made even its familiarity a matter of new endearment to the listeners. This was violin art and musical interpretation at their best. The audience showed its full appreciation of the great achievement.

Bach's composition sounded its gentle message suavely in the Barbirolli reading. He saw to it that the fullest refinements of tone and execution came from the orchestra.

Philharmonic Orchestra in Wagner

All-Wagner program, Philharmonic Orchestra, John Barbirolli, conductor; Helen Traubel, soprano, soloist, Carnegie Hall, Dec. 14. Program:

Overture to Rienzi, Siegfried Idyll, Venusberg music from Tannhäuser, Ride of the Valkyries, Siegfried's Rhine Journey, Funeral Dirge and Immolation Scene from Götterdämmerung.

Under the star of Wagner stood the concert conducted by Barbirolli at Carnegie Hall. The program offered the Rienzi Overture, Siegfried Idyll, Venusberg music from Tannhäuser, Ride of the Valkyries, Siegfried's Rhine Journey, Dirge and Immolation from Götterdämmerung.

The Idyll was performed with only seventeen instruments (as originally scored and premiered in 1870 by the composer) and Barbirolli achieved a delicate and poetically suffused interpretation, with the strings in most appealing quality.

Glorious climax of the evening, the Götterdämmerung finale had Helen Traubel as the soloist, who repeated the tremendous impression she created a short time ago in the same number. Miss Traubel has one of the fullest and finest dramatic soprano voices of the present time, and in addition possesses also irresistible feeling and musical command. With the conductor and players she gave an overwhelming proclamation and thrilled the audience to the utmost.

Hedda Ballon to Give Course on Contemporary Piano Music

CAMBRIDGE, MASS.—Mme. Hedda Ballon this month starts a series of lecture-recitals at the Adult Education Centre, in Cambridge, on Contemporary Piano Music of America and Europe. Mme. Ballon on Dec. 6 presented a Beethoven-Schubert-Chopin program in Fenway Court of the Gardner Museum here. She recently gave a lecture-recital at Simmons College. Mme. Ballon was a pupil of Franz Schmidt, late Viennese pedagogue.

Photo by Irving Schwerké

TEMPLETON STRONG (right), AMERICAN COMPOSER, and ROGER VUATAZ, IN GENEVA.

Mr. Strong is in his 84th year and has lived in Geneva for over forty years. Toscanini recently played his symphonic poem, La Nuit, with the NBC Orchestra. Mr. Vuataz is a native of Geneva; his Second Suite on Folk Tunes had its first world performance in that city by the Orchestre Romande, Ansermet conducting.

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Orchestra Formed for Portland, Ore.

New Philharmonic Will Be Under American Leader, Leslie Hodge

PORTLAND, ORE.—The Portland Philharmonic Orchestra, with the young Californian, Leslie Hodge, at the helm, has emerged as the one tangible thing among all the rumor and speculation as to Portland's symphonic future. Announcement has been made by E. E. Pettingill, business manager of the Musicians' Mutual Association of the formation of the orchestra, with the blessing and the active help of the musicians' union.

The new orchestra will be a joint venture of the musicians' union and the WPA music project for Oregon. Eight concerts are definitely scheduled for the first half of 1940, to be given in the Public Auditorium at three weeks' intervals, commencing Jan. 16. The programs will studiously avoid the heavy and effort will be made to recruit new partisans of symphonic music.

Leslie Hodge came here last spring bearing a glowing endorsement from Alfred Hertz. He made several appearances with the WPA orchestra, made an excellent impression upon the public and has the enthusiastic suport of all the musicians who will serve in the new orchestra.

Recitals by Argentinita and Bjoerling

The Christmas hiatus in the local concert world descended upon us early this year, immediately following the performance in the Auditorium on Dec. 2 of Argentinita and her ensemble. The distinguished danseuse repeated the success scored here a year ago.

One of the season's most exciting newcomers was Jussi Bjoerling, Metropolitan Opera tenor, who sang in the Auditorium on Nov. 25. Both attractions were presented by the Ellison-White Bureau.

D. L. P.

Hadley Foundation Prize Won by Kansan

Award to Homer Keller Made At Academy Concert

Homer Keller, twenty-four year old composer, of Hays, Kan., is this year's winner of the $500 prize offered by the Henry Hadley Foundation. The winning score in the competition for a work of symphonic proportions by a native composer was selected from forty-nine submitted. It is Mr. Keller's first symphony and is in A minor.

Richard Hale made the announcement of the award at the second Hadley Memorial concert of the Foundation in the American Academy of Arts and Letters, New York, on Dec. 20. Many of the other scores were deemed worthy of especial merit, according to the judges, Leopold Stokowski, Fritz Reiner and Howard Hanson.

The Foundation, organized after the death of Dr. Hadley in 1937, was founded to further American music and to recognize the American composer. Mr. Keller, born in Oxnard, Cal., in 1915, is associated with the State College at Hays. His score will be published and receive a performance by a major orchestra.

The program at the concert, heard by an invited audience, began with an organ entr'acte from The Atonement of Pan, beautifully and feelingly played by Harold Heeremans. Phyllis Kraeuter followed with a cello group which included two pieces from the Suite Ancienne. Jessie King, soprano, sang the songs, Nevermore Alone, To a Child, Colloque Sentimentale, and O Hermit, with meaning and intensity. Sara Paeff was the capable accompanist for both. Rosa Polnarioff, violinist, and Edith Weiss Mann, pianist, gave a musicianly and expert performance of the Sonata No. 1, a charmingly stylized composition for those instruments.

After a tribute to Dr. Hadley's memory and the announcement of the award, the Quintet in A minor, Op. 50, concluded the program. The artists heard in this composition were the members of the American String Quartet, John Dembeck, violin; Paul Berthoud, violin; Otto Stahl, viola, and Emil Borsody, cello. Carolyn Beebe, at the piano, was the fifth artist in the very fine ensemble performance.

FRIEDA ROTHE.

ERNO BALOGH, pianist, and Mrs. P. Crocket, president and founder of the Community concerts in Fredericton, New Brunswick, Canada, on the steps of the Auditorium of Normal School of Teachers' College, where he appeared in recital and also gave a students' program.

Erno Balogh Returns to N. Y. After Extensive Tour

Erno Balogh has returned to New York from his fall tour, which included twenty-six concerts since his recital in New York last August at Columbia University. His engagements concluded with the playing of the Liszt Second Concerto with the National Symphony Orchestra of Washington at Kingston, N. Y., under the direction of Hans Kindler. Mr. Balogh was heard as far north as Canada, where he played in the Maritime Provinces, Prince Edward Island, New Brunswick and Nova Scotia, and as far West in the United States as Kansas.

Besides playing at Columbia University, Brooklyn College, Sarah Lawrence College, Limestone College, Gaffney, S. C., and Westminster College, Princeton, N. J., Mr. Balogh gave recitals in the capitals of Kentucky, Delaware, New Brunswick and Prince Edward Island. At the last mentioned, the program was given under the patronage of Lt. Gov. B. W. LePage and Mrs. LePage and Premier Thane A. Campbell and Mrs. Campbell.

FLASH!

"Patrons of the National Symphony Orchestra *cheered like delegates at a political convention* last night . . . "

—Glenn Dillard Gunn, Washington *Times-Herald*, Nov. 16, 1939

"The most gratifying symphony concert of the early season was given by the National Symphony Orchestra last night."

—Baltimore *Sun*, Nov. 15, 1939

"From the first to the final chord *there was continuous beauty* —beauty of tone, beauty of reading, emotional and spiritual beauty that sank deep into the consciousness. . ."

—Richmond (Va.) *News Leader*, Nov. 2, 1939

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Ethel Bartlett and Rae Robertson Return from Tour in Regions Outside Usual Trek of Concert Artists

Ethel Bartlett and Rae Robertson, duo-pianists, open another trans-continental tour on Jan. 9 in Syracuse. They arrived in this country on Dec. 5 and had a reunion with their friends, John Barbirolli, conductor of the New York Philharmonic-Symphony, and Mrs. Barbirolli.

The Robertsons in the fall completed a tour of fifteen concerts in South Africa under the auspices of the Community Concerts Association. Among the cities visited were Johannesburg and Capetown and the pianists brought back black diamonds as souvenirs. They told the Barbirollis of their visits to the game preserves where all the "shooting" is done with cameras.

From Lorenzo Marques in Portugese East Africa, they flew up the East Coast to Egypt and Port Said and then sailed to Marseilles. They arrived the day war broke out and were denied permission to travel overland but had to make a sea trip back to England. Their baggage was on the SS. Warwick Castle which was attacked by a submarine but finally reached port safely.

Following their Syracuse engagement they will appear with the New York Philharmonic, Rochester, Cincinnati and Grand Rapids orchestras. Their tour culminates with an appearance in Washington at the Library of Congress Festival.

SOCIAL MOMENT ON THE VELDT.

Ethel Bartlett and Rae Robertson, duo-pianists, visited by native Zulus during their tour of the East Coast of South Africa.

Photo © by Jack Arnold, East London, S. A.

Thus the duo-pianists, in the course of their tours this season, will have covered an itinerary including a large part of the musical world.

Two Novelties Feature 1940 Radio Lists

(*Continued from page 4*)

tribution of operatic performances. However, already studio programs in costume have made their way to this new adjunct and larger use of such facilities is expected.

Only a few weeks ago, for example, a harpsichord recital given in an NBC studio with the artist in period costume proved successful; and this has led officials in charge to contemplate extension of the idea. But the lighting problems, the other impedimenta necessary, prevent the feasibility of carrying equipment outside the studios.

The two novelties contemplated are the CBS broadcast of the dramatic cantata, Moby Dick by Bernard Herrmann, composer-conductor of this network, and the NBC presentation of Jaromir Weinberger's opera, Outcasts of Poker Flat, purchased last year.

The Herrmann score, with the Philharmonic-Symphony under Barbirolli as interpreters, is listed for an April premiere. No date has been set by NBC as yet for the Weinberger opus.

Another Italian Leader

NBC, which continues to headline the Toscanini orchestra, will introduce another guest leader of this ensemble on Jan. 6 when Bernardino Molinari comes from the Augusteo. It is interesting to note that the Toscanini-Molinari *entente cordiale* was first brought to the attention of American audiences when the first-mentioned presided over the Philharmonic.

It might be inquired as to whether the move means the NBC Orchestra is not to be committed to the hands of an American conductor while importations are to continue whenever *il maestro* feels it necessary to take a rest.

Bruno Walter is to follow Molinari, conducting on Feb. 10 and March 9 and then Toscanini returns, with his final program destined for May 4 with Vladimir Horowitz as soloist. From the housetops has it been shouted that Toscanini will give the radio premiere of Roy Harris' third symphony (in one movement) but the date has been advanced into uncertainty.

While NBC passes over the American conductor, CBS admits feeling proud that its principal leader, Howard Barlow, has been named to head a major symphonic ensemble, the Baltimore Orchestra. But Barlow will continue his radio affiliations at the same time.

If CBS developed a conductor, NBC points to the fact that in 1939 it brought a string quartet to the concert hall, rather than the usual inverse idea. The Primrose Quartet, of NBC Symphony musicians, will be heard both in the concert hall and on the air lanes in the course of a sixteen-week Beethoven Cycle together with the American Art Quartet, also from the orchestra, but which at present confines its activities to NBC's waves.

NBC Features

While CBS has the New York Philharmonic, NBC counters with its weekly Metropolitan Opera broadcasts and opera auditions. Two new members of the company are to be chosen again this year. NBC further reveals that broadcasts of other "leading opera companies are also being scheduled."

This network also will continue Howard Hanson's American Composers Concerts and the same conductor's American Music Festival from the Eastman School. Its list of orchestras will embrace the Rochester Civic, Rochester Philharmonic, Eastman School Symphony and Eastman School Little Symphony and Symphonic Band. Also scheduled are three broadcasts from the Library of Congress, in the chamber music series, to be heard on Friday evenings.

CBS Offerings

CBS, which also has its own orchestra, under Barlow, will continue its regular series this year. Another interesting item on its list is the Folk Music of America series under the auspices of the Columbia American School of the Air which has commissioned twenty native composers to create scores on indigenous themes.

Another highlight is the Ford Sunday Evening Hour which is really the Detroit Symphony under eminent conductors and with noted soloists assisting. Reaching into this country's principal music schools, CBS will continue to offer student and faculty programs from the Curtis Institute, New England Conservatory of Music, Cleveland Institute, Cincinnati Conservatory and Ohio State University music division.

The untimely death of Ernest Schelling temporarily halted the Philharmonic's Saturday morning Children's Concerts but Rudolph Ganz is to take up the baton laid down by the American composer-conductor-pianist.

CBS is also making plans for the summer when festivals and bowl programs again will grace its waves.

Needless to state both networks will continue individual recitals.

And lest it be overlooked, the numerous Christmas offerings remind us to extend the season's greetings to all.

Yon Directs Christmas Music

At St. Patrick's R. C. Cathedral, New York, five services were held at the Christmas period, including Vespers, a midnight Mass and a Pontifical Mass. At these Pietro Yon presented Gregorian and modern music, featuring also organ compositions by Bach, Guilmant, de la Tombelle, Gigout, Mendelssohn and other composers. The Yon choral compositions included his Asperges, Mass of the Shepherds, and Gesu Bambino. An unusual item was a Communion oboe and organ solo, Bruno Labate performing Christmas carols. The full Cathedral College Choir, double quartet, and choral society of the Centre Club participated.

Light Opera Guild in Boccaccio

A condensed version of Boccaccio was given in costume by the New York Light Opera Guild, under the direction of John Hand, at the Town Hall Club, New York, Nov. 9. Geoffrey O'Hara, American composer, was guest speaker. Edith Alexander, soprano, and Roy Cropper, tenor, were guest artists. Florence Wickham, chairman of the Town Hall Club Music Committee, presided.

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The Flying Dutchman Revived by the Metropolitan

Flagstad and Schorr Head Cast for Wagner Work—Hilde Reggiani Bows as Gilda—Mack Harrell Joins Company in Tannhäuser—Parsifal Added to Season's Repertoire

The Metropolitan Opera presented one revival and two new singers in the period between Dec. 5 and 20. Wagner's Flying Dutchman returned after a two years' interim, with a cast including four of the principals of the last previous hearing, Flagstad, Schorr, Maison and Liszt, but under a new conductor, Erich Leinsdorf, who also undertook other assignments. The period introduced a new coloratura soprano, Hilde Reggiani, in the role of Gilda. Eyvind Laholm, new American tenor, sang the role of Tannhäuser for the first time, and in the same work Mack Harrell, American baritone, made his debut as Bitterolf. The initial Parsifal of the season also took place during the fortnight.

The First Parsifal

Wagner's consecrational festival play, usually identified at the Metropolitan with Good Friday, had its first performance of the season as a matinee on Dec. 7 for the benefit of the Florence Crittenden League. The cast embraced no changes from the usual, the only novelty of the performance being the conductor. Erich Leinsdorf, successor to the late Artur Bodanzky, conducted his first Parsifal and it was far different than the previous evening's Die Walküre, also under his baton.

Without attempting to affect the religious aura of the work, Mr. Leinsdorf nevertheless, believes in more dramatizing of it than his predecessor. To the newer conductor it is a music drama with the accent on the latter rather than a liturgical musical play. The result was admirable pacing, tightening up of episodes and a vitalized reading throughout.

Lauritz Melchior is probably the best Parsifal to tread the Metropolitan's boards; however his assignments have been many recently and the voice has been in better estate than on this occasion. Kirsten Flagstad seems finally to have gotten the "feel" of Kundry, particularly the temptation episode. Subtlety is her forte and if the Magdalene of Mme. Flagstad now seems more convincing it is for this very reason.

Mr. Liszt's Gurnemanz is always touching, inspiring and feelingly delivered while Mr. Schorr's Amfortas is convincing. Mr. Gabor's Klingsor likewise is on the uptrend while Mr. Cordon voices Titurel in sympathetic manner.

Needless to say, the auditorium was crowded and Mr. Johnson's plan for several Parsifals this season is to be commended.

Rigoletto Marks Entry of Hilde Reggiani

Lawrence Tibbett returned on Dec. 7 with his compelling portrait of the hunchback jester, sung in fine voice and with a wealth of feeling and dramatic force. He availed himself of every opportunity to register with all the facets of the character and the full inspiration of the music. Tibbett now has no superior in the enactment or voicing of the role.

Hilde Reggiani made her Metropolitan Opera debut as Gilda. She is attractive in appearance, has abundant body of voice, well carrying, but more clear than sensuous. She sings with style and taste. Her Caro Nome was brilliant and won prolonged applause. As an actress, Miss Reggiani seems conventional. Her further appearances at the Metropolitan will enable more complete measuring of her attainments.

Frederick Jagel, long familiar as the Duke, performed with his wonted vocal sureness and musical intelligence. Louis D'Angelo gave gripping vitality to the figure of Monterone, as did Norman Cordon (Sparafucile), a convincingly sinister Mantuan gangster. Gennaro Papi and his adept baton achieved everything possible for the score, and the integration of the performance.

Janssen as Hans Sachs

The second Meistersinger, on Dec. 8, saw several important changes in the cast. Herbert Janssen portrayed Hans Sachs for the first time in this country—a mellow, restrained reading, competent on the vocal side but, one felt, slightly less endowed with the personality that made the homespun cobbler-philosopher stand out among his fellows. Julius Huehn sang Kothner agreeably, and there was a new Magdalene in Kerstin Thorborg, who created, as is her wont, a complete and sharply etched character.

Walter Olitzki again was a capital Beckmesser, adding a dash of the dry and vitriolic to a portrait that has excellent moments in the comic scenes of Acts II and III. The Eva was Irene Jessner, demure and accomplished though not of great tonal opulence. Charles Kullman repeated his finely sung and valiantly acted Walther. One of the best voices of the evening was Emanuel List's, as Pogner. Karl Laufkoetter is a volatile and light-voiced David. Others heard in the large cast were Max Altglass, a sonorous Vogelgesang; Nicholas Massue, Zorn; Lodovico Oliviero, Moser; Giordano Paltrinieri, Eisslinger; Louis D'Angelo, Nachtigall; George Cehanovsky, Ortel and the Night Watchman; James Wolfe, Foltz, and John Gurney, Schwartz.

The orchestral reading was fluent if not greatly majestic in line, under Erich Leinsdorf's baton. The choral singing excelled in the festival meadow scene, where there was also some capital management of the crowds under Leopold Sachse's stage direction.

Aida Scores Again

At this second seasonal hearing, Dec. 11, Verdi's imperishable opera had a highly competent cast, and the performance moved briskly and brilliantly.

Zinka Milanov was the heroine, with feeling vocalism and fervent acting. Bruna Castagna gave her warm-blooded version of Amneris. Frederick Jagel made Radames a musically effective impersonation. Lawrence Tibbett's Amonasro always is a vivid and masterfully sung characterization. Nicola Moscona scored emphatically as Ramfis. Norman Cordon (substituting for the indisposed John Gurney) made a striking figure as the King and gave unusual life and meaning to the part. Ettore Panizza conducted.

Manon with Grace Moore

During recent days, Edward Johnson has been able to act on the circumstance that 68 per cent of the singers at the Metropolitan are American. Several of the latest performances had casts in which our native vocalists predominated as principals.

So again on the evening of Dec. 13, Grace Moore sang Manon, Richard Crooks was the young Des Grieux, Richard Bonelli assumed the Lescaut role, and Norman Cordon impersonated the elder Des Grieux. Now one would like also to see an American conductor at this American opera house. The nearest to that is the Canadian Wilfred Pelletier, who led on this occasion, and did exceedingly well by the score and the artists on the stage. He exercised fine control, underlined the lyricism of the music, and held the entire production in proper tempo and coordination.

Miss Moore looked fetching as Manon and made the most of that adventurous maid's coquetry, romancing and tragic waywardness. The Moore singing gave real pleasure, with bright colorings of tone, smooth phrasing and meaningful delivery.

Crooks has made the hero part his own at the Metropolitan. His Des Grieux was graceful, fervid, and expertly vocalized. Bonelli, a tellingly roystering Lescaut, used his fine voice to fullest advantage. Cordon's essay had dignity and resonance.

Others who took part with good effect were Mmes. Dickey, Stellman, Browning, and Messrs. Cehanovsky, D'Angelo, Altglass and Gabor.

(*Continued on page* 31)

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Chicago Opera Opens Campaign For $200,000 Foundation Fund

(Continued from page 3)

president of the company, who practically alone has held the bag these past four years.

The season this year has brought many good performances—three or four outstanding—and a few which have left a poor taste in memory. Louise closed the regular season in a blaze of glory on Dec. 16, with Grace Moore reappearing in the name part and selling out the house as she did at the two previous performances. The star had in André Burdino, Leon Rothier and Doris Doe worthy coadjutors, with Louis Hasselmans conducting with his usual savoir faire.

From Dec. 4, when Madam Butterfly was repeated with Hilda Burke as Cio-Cio-San and James Melton making his lone appearance of the year as Pinkerton, gala bills featured the fourteen following productions. Massenet's Manon had a different distribution in the leads at its second hearing—Elen Dosia singing the title role and Jan Kiepura succeeding André Burdino in the role of Des Grieux. Both artists were acclaimed whenever opportunity permitted and if the Polish tenor stopped the show after his beautiful singing of Le Rêve, the French-Greek soprano likewise was so tumultuously applauded at the conclusion of her Adieu to the little table that here too, Conductor Hasselmans had to wawit until the ovation had subsided before continuing the performance.

Tosca with Dusolina Giannini in the title role, Armand Tokatyan the Cavaradossi and Morelli the Scarpia, was one of the mediocre performances offered at half tariff for school children, their teachers and parents.

Rigoletto, the following night, did not fare much better. Robert Weede, an American baritone destined to go far in the profession, sang gloriously the music given to the jester in the first act, but as he reached the soliloquy in the second a sudden attack of laryngitis lessened his vocal prowess to such an extent that now and then no tones at all were emitted. This may account for the ineffective manner in which he and Reggiani, the Gilda, sang their various duets. The redeeming feature was Jan Kiepura's Duke and in glorious fettle, he swept all before him.

McChesney as Romeo

The first operatic appearance in America of Ernest McChesney brought to our stage a handsome youth who wears with a certain chic the vestments of Romeo, a role he studied with Lucien Muratore in Europe last summer, and in which he revealed himself a consummate artist imbued with a lovely voice somewhat short in compass, for in the O leve-toi, soleil, he found himself handicapped by the tessitura. Romantic, well versed in his craft, McChesney should find on the operatic boards the success that has been his on the concert platform. Elen Dosia's Juliet follows French tradition to the letter and, looking regal, she brought to her song the same purity and charm. Especially well sung was the famous waltz of the first act, the real musical joy of the evening. Mark Love, who has contributed not a little in the artistic achievements of many operas, was a prominent figure in the drama and rose to new heights singing with unction and sonority the music given to the sympathetic Friar Lawrence. Marjorie Mayer wore with distinction the travesty and vocally her Stephano had much to recommend it. Giuseppe Cavadore's Tybalt is an old acquaintance that grows in artistic stature yearly and he found in John Dagget Howell as Mercutio an operatic enemy worthy his own stage technic. Douglas Beattie was more than effective as Capulet; likewise Ada Paggi as Gertrude and John MacDonald as the Duke of Verona. Louis Hasselmans at the conductor's desk was the principal factor in bringing out the many beauties of the melodious Gounod score.

With Elisabeth Rethberg, Giovanni Martinelli, Elen Longone, Carlo Morelli and Virgilio Lazzari in the cast, Trovatore should have had a stellar presentation but alas, Man proposes and God disposes. What had looked like an outstanding distribution proved somewhat disappointing even though we have never heard Martinelli sing Manrico with greater splendor nor have we witnessed better singing from Longone and Lazzari in the roles of Azucena and Ferrando, respectively.

Halka Restored

The Polish opera, Halka, had a remarkable presentation under the baton of Jerzy Bojanowski, who made the melodious score scintillate with new sparkle and he contributed in a large measure to the success of the production. Renée Treer, making her first operatic appearance here, sang the title role so effectively as to win the admiration and enthusiasm of an audience made up principally of Polish-Americans, who effusively greeted the newcomer and feted her buoyantly throughout the evening. Jan Kiepura, a patriotic Pole who has often given his services to the cause of his native land, found in the role of Jontek, a vehicle in which to ride to greater heights, as he delivered his various soli with great vocal opulence and tonal beauty. He was rewarded by demonstrations not often witnessed at the Civic Opera House. Another Pole who has endeared himself to our public is George Czaplicki, a baritone of uncommon vocal resources and an actor adroit in craftsmanship, whose Janusz was noble in mien and vocalism. Mark Love, an American capable of memorizing important roles whether in French, Italian or German, vied with his Polish colleagues in enunciating the text as clearly as though singing in English. Stolnik had in him an admirable interpreter and a vocalist of rare achievement. Excellent also were Edward Grabinski, the mountaineer and Valerie Glovakci as Zophia. The Littlefield Ballet added by its splendid dancing of the polka and mazurka to the success of the production and the chorus, drawn from the Filareci-Dudziarz society, covered itself with laurels, singing with sturdy voices the various choruses.

Photo by Larry Gordon

CHICAGO OPERA DEBUTANTE.

Lucy Monroe, returning to New York for the holidays from a concert tour of the West, which she interrupted to make her bow with the Chicago City Opera Company on Dec. 11.

Giannini as Carmen

The final Carmen of the season found Dusolina Giannini in the title role with Giovanni Martinelli the Don Jose and Lucy Munroe making her opera debut here as Micaela. Giannini's Carmen has undergone no changes since she made known her version of the gypsy girl last year. She sees the heroine as a coarse woman who employs all the artifices at the command of a seductive siren who knows no decent laws to attract the male, be he peasant, soldier, officer or successful toreador. If her portrayal has a touch of originality, likewise her song, for she interpolates now and then a high soprano tone in the contralto role which may have jarred some sticklers for tradition but which greatly pleased others less fastidious. Martinelli was correct in accepting the assignment, for in the Flower Song he had ample opportunity to exhibit the magnificene of his rich vocal organ.

Lucy Munroe Triumphs

No prettier Micaela has trodden the streets of Seville on the operatic stage than Lucy Munroe whose glorious voice used with consummate artistry matched in purity the chaste village maiden she portrayed with such keen demeanor as to win the hearts of her new public upon her first entrance. The Je dis aria, delivered with tender accent, naïve charm and caressing beauty, proved one of the most potent moments of the evening. Her success had every earmark of a personal triumph.

Otello with the same cast that functioned earlier in the season had another repetition with the lone exception of Edith Mason in the role of Desdemona, who shared with Martinelli and Morelli the honors of the night.

The final opera in the Board of Education popular price series, Rigoletto, had Hilde Reggiani, Joseph Bentonelli and Robert Weede in the leading roles.

Hänsel for Children

Children in the Chicago area were dismissed from school to hear a special performance of the fairy tale opera, Hänsel and Gretel, and the youngsters literally shuddered with fear as Sonia Sharnova, the ogress, boiled the water for her intended victim, Hänsel, and applauded when the two lost youngsters plunged the wicked witch into the furnace. Sharnova dominated by her forceful conception of a part that can easily be made ludicrous when entrusted to a lesser artist, and her terrifying portraiture, the way in which she disguised her beautiful voice were in themselves sufficient to scare. Louise Hoe and Elizabeth Brown, the Hänsel and Gretel, repeated their former success, as did Mark Love, the father; Janice Porter, the mother and Helen Margolyne and May Barron in minor roles.

The Bartered Bride, one of the successes of the season, was repeated with Hilda Burke singing Marie to the Hans of Mario Chamlee. Elen Dosia bade us au revoir as Tosca, taking with her the admiration of the Chicago public in a role that affords her opportunities to shine as an actress-singer of uncommon discernment and unusual talent. The

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Cavaradossi, Jan Kiepura, and George Czaplicki, the evil-minded Scarpia, matched her intellectual histrionism and overshadowed her in vocal power.

Boston Symphony Orchestra Appears

University College of Northwestern University has provided music-lovers with many musical treats and this season it has brought us two visiting orchestras besides world renowned singers and instrumentalists. The Auditorium, jammed from pit to dome, reechoed with shouts, stamping of feet and plaudits such as have seldom been witnessed inside any of our halls when the Boston Symphony Orchestra, under Serge Koussevitzky played the Tchaikovsky F minor symphony as *pièce de résistance* in its program of Dec. 13. With his magic wand Koussevitzky inspired his players to such virtuosity as to disarm criticism and to electrify the audience with climaxes never noisy and pianissimos always audible and a variety of tonal nuances that stunned by their manifold hues.

Rudolf Serkin in Adult Education Series

Rudolf Serkin's playing of the Bach Capriccio and the Beethoven F sharp major sonata may be called one of the most important events of the season. Since first heard here a few years ago with the Chicago Symphony Orchestra, the Russian pianist has developed into one of the giants of the keyboard. His impeccable technic, brainy interpretation and matchless execution aroused the public to wild enthusiasm that rocked completely filled Orchestra Hall to its foundation.

Chicago Symphony Concerts

Beethoven's Ninth Symphony, not given in Orchestra Hall in the past eleven years, was the feature of the symphony's Dec. 7-8 program that attracted huge audiences on both occasions. The lengthy work received a good if not thrilling performance, for some of the passages seemed dull and grey and Stock took the chorale at a faster tempo than the Apollo Club chorus could manage happily and there resulted an ensemble more or less lopsided. The soloists—Agnes Davis, soprano; Lilion Knowles, contralto; Joseph Laderoute, tenor and Mark Love, bass—assisted competently but found themselves in better vein in the Fidelio excerpt, Mir ist's so wunderbar, which with two Beethoven overtures formed the first part of the program.

Percy Grainger in the triple role of composer, conductor and pianist, at the Dec. 12 concert, swept all before him. His Mock Morris, Molly on the Shore and In a Nutshell suite are no novelties, but they have never sounded more humorous, effervescent nor so well played than on this memorable occasion. Carpenter's concertino as performed by Grainger became one of the highlights of a program that offered many musical joys and his own suite, buoyantly presented, met with such success as to compel Stock to recall the soloist to repeat the last movement.

Fritz Kreisler has had much homage paid to him these many years, but it is seldom that an audience and an orchestra stand up spontaneously to greet an artist who has appeared so often in our midst. This tribute was accorded Emperor Kreisler whose scepter is his bow and whose orb is the violin.

Heifetz in History of Music Series

Another Phoenix of the bow, Jascha Heifetz, regaled us with a performance of the Conus E minor concerto that was perfection itself at his recital in the Northwestern's series at the Auditorium

Illinois Symphony Opens Series

The Illinois Symphony Orchestra's inaugural concert in its new home, the Blackstone Theatre, was attended by a vast throng bent on showering the players and their popular leader, Izler Solomon, with thunderous plaudits. This mark of adulation is understandable for Solomon manifested a greater command of his forces and his own astounding ability in the fourth Brahms symphony in E minor and Shostakovich's first.

Moissaye Boguslawski Presented by Bertha Ott

The Bertha Ott Concert Management having prevailed upon Moissaye Boguslawski, Chicago pianist, to give a recital here after many years absence from the concert platform, brought him to Orchestra Hall on Dec. 10. That Boguslawski counts many friends and admirers in our midst was demonstrated by the enthusiastic audience that packed the hall and that he has gone places in his field of endeavor was indicated in his playing of a program that contained works by Scarlatti, Beethoven, Chopin and Liszt.

Anna Fitzu Presents Little Women

Anna Fitzu, former opera star, now vice-president of the Chicago Opera and one of the most successful pedagogues and operatic coaches in this part of the world, has entered into a new field of expansion, that of operatic producer. For the benefit of our resident company, much in need of funds, she brought to hearing Eleanor Everest Freer's musical setting of Louisa Alcott's Little Women at the Civic Theatre on Dec. 14 with a cast of youngsters who acted and sang as so many professionals. The four March girls had in Mara Marne, Shirley Dickinson, Avis Kent and Jeanne Finch excellent interpreters, good to look at and enjoyable to hear. Katherine Dunlevy and Robert Kelso distinguished themselves as the mother and father. Worthy of special notice, Joseph Cristea the Professor Bhaer, and Richard Gordon as Laurie. The funniest of all, Virginia Houston as Aunt March, made a distinct hit. As a matter of fact, each participant did his or her bit exceptionally well and the entire performance was a successful achievement for all concerned including Adolf Heller, musical conductor and Bernard Cantor, the stage director. The prolific American composer, Mrs. Freer, has to her credit many fine operas, but none so melodious, so American in idiom and structure as the tuneful strains in which she has embodied one of the most famous books of childhood life. Miss Fitzu contemplates sending the entire company on the road next spring to further promulgate the taste of opera in our language and to help young American opera singers needing experience before entering the portals of our grand opera institutions.

Marya McAuliff in Debut Recital

An Oak Park girl who has a legion of supporters here is Marya McAuliff, a pianist of mature ideas which she expressed with youthful ardor and intelligence in her debut recital at Studebaker Theatre.

Westervelt Vocal Ensemble Heard

Louise St. John Westervelt, long recognized for her ability in training women's choruses, presented the Westervelt Vocal Ensemble at the Little Theatre on Dec. 10. The popular director may in the past have had under her baton larger choruses but never one possessing better voices than this one which created an indelible impression at its debut. The ten young ladies sing with a homogeneity and tonal beauty really astonishing and enunciate the text with a clarity no less remarkable. Their attacks are precise and their tonal balance above reproach and all in all they showed the careful training of a leader to whom quality is more important than quantity in tonal values.

Chicago Artists Association's Silver Anniversary

Celebrating its twenty-fifth anniversary, the Chicago Artists Association presented a special program, Nov. 21, on which Marie Sidenius Zendt, soprano; Theodora Sturkow-Ryder and Georgia Kober, duo-pianists; Sol Cohen, violinist and Bertil Hilner, baritone, appeared.

Arthur Burton's Artist Student Heard

Arthur Burton's artist student, Freeman Wild, tenor, has recently filled the following engagements: solo appearance with Woman's Symphonic Band at Lincoln and Garfield Parks; recitals at Winnetka, Ill.; for the Rogers Park Women's Club and at Davenport, Ia.; Messiah performances in Milton Wis., and Maywood, Ill.

Sigma Alpha Iota Happenings

Sigma Alpha Iota was hostess at the first inter-chapter musicale of the season at national headquarters in the Fine Arts Building, November 19, when the program was given by Adele Modjeska, violinist; Ruth Buehler marimbist; Jeanne Mastrud, soprano, and Christine Redfield, flutist. Four Chicago chapters were represented, Omicron Gamma, the alumnae chapter; Gamma, Alpha Xi and Omega. Virginia Auyer, contralto, and Edward Eigenschenck, organist, gave a concert, Dec. 5, in Kimball Hall, for the benefit of Gamma chapter's scholarship fund.

Photo by Ben Pinchot

JESSICA DRAGONETTE

Dragonette Heard in Concerts, Radio and Recordings

Jessica Dragonette, concert and radio soprano, was heard in recital in Richmond, Va., on Dec. 10 and five nights later sang in Lancaster, Pa. She then went to Miami to attend the premiere of Paramount's technicolor film, Gulliver's Travels, in which she recorded songs for Princess Glory. She made two broadcasts over CBS from Miami on Dec. 18.

Miss Dragonette has made a special recording of the well known New York Sun editorial, Is There a Santa Claus? On Dec. 29 she appeared on the Kate Smith radio program in a scene from Gulliver's Travels.

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America's Debt to the Teacher

With the annual gathering of the Music Teachers' National Association, at Kansas City, Mo., an organization now in its sixty-third year has renewed its charter of faith in the progressive advancement of all phases in American music. Under the presidency of Edwin Hughes, a notable program of forums, addresses and concerts was provided.

It is a pleasant and inspiring custom this, of calling together the educational workers of the nation, following the completion of the first semester's work. Thus are provided a breathing spell and an opportunity for fraternal contact, a meeting of minds which guarantees that all will keep abreast of the latest currents in musical thought.

For the annual convention of the M. T. N. A., one of the two important organizations in the American musico-pedagogic field—the other being the Music Educators' National Conference—is a potent magnet that attracts leaders in almost every field of musical endeavor, from other lands as well as the United States.

This year, for example, the practitioners of music included such eminent composers as Arnold Schönberg, Arthur Bliss, and others; artists such as Egon Petri, Frank Mannheimer, Samuel Gardner, and Eddy Brown, and educators too numerous to list individually—all of whom were heard in more or less informal discussions of their craft.

It would be difficult to appraise too highly the benefits that are conveyed by such a period of exchange of views, particularly as these fresh insights into the problems of teaching are embodied in the labors of the term to follow. Indeed, such mental contacts are likely to affect the entire work of the teacher. There is passed on to a new generation not only the inspiration and influence of other minds, but also new methods and approaches in the musical art.

* * *

Let no one suppose that this art has stood still in recent years. In fact, changes have been so many and so drastic that it wears today an almost unrecognizable face for the older musicians trained at the turn of the century.

And yet it must be said that, with all the innovations, the crumbling of long-sacred edifices, music is at heart much the same golden means of expression as in the days of Palestrina and Despres. In fact, some music of four centuries or more ago retains a more vivid life and charm than yesterday's atonal curiosities.

As the merely ephemeral and sensational comes and goes, the nine-day wonders and the brief revolutions in art begin to "date" and their apologists to maintain more and more shamed silences, the fact is brought home to us that there is something more or less enduring, a standard of taste that never becomes *passé*.

It is in guarding this never-aging conception of a living art that the teacher has so important a part to play, by inspiring the neophyte. And his work can be done much more successfully if he periodically re-invigorates and re-examines his ideas and ideals.

The independent teacher remains the backbone of the musical system in any country. Spectacular and much favored artists and virtuosos of the classroom may come and go, but it is to the instructor who toils patiently over a long period, with other considerations than fame and high fees in mind, that America owes much of her recent rich musical development.

—o—

Philanthropy and Pleasure

A while ago the Musical Courier published some details about the projected Musicians' Club of America, to be situated in Miami, Fla., and devoted to the purposes of establishing a home for aged musicians who have no means of support, and of erecting an associated clubhouse where members could spend vacations at a moderate cost. Bertha Foster, head of music at the University of Miami, conceived the idea, and now announces that the undertaking is definitely under way. Twenty-five acres of valuable land have been donated by Mr. and Mrs. John F. Warwick, and other generous enthusiasts promise to stock the site with fitting trees and shrubbery. Plans are ready for the clubhouse and adjacent small cottages where composers and others desiring seclusion may find suitable havens for quiet work. The grounds will have also a swimming pool, tennis and badminton courts.

Invitations to join the club are in the hands of musicians all over the country, and many have already responded favorably. The annual dues are only five dollars. If you are interested—and you should be—communicate with Miss Foster at the University of Miami, who will be glad to furnish all further information.

Even if you might never need be a beneficiary of the club, your membership would afford you delightful vacation privileges in Florida, and also an opportunity to aid your less fortunate fellow musicians.

—o—

Variations

(*Continued from page* 21)

of Ludwig van Beethoven. They are the Pathétique, Moonlight, Waldstein and Appassionata. Is that his final say on the subject or does he intend to publish another volume called Four More Famous Sonatas by Beethoven, and devote it to the Pastoral, Hammerklavier, Opus III, and Les Adieux? They too surely enjoy some fame. The idea is handed over to Kelberine not as criticism but as a suggestion; for his present issue, which he subtitles An Essay in Analysis, offers well considered and well written material of distinct use to students of the piano, and illustrated with musical examples.

There is a Preface, philosophical but feeling in tone, which advises that Beethoven may be taken as a soul tonic for this present sick world, and as "a symbol of challenge and defiance against all injustice, all oppression and tyranny—a clenched fist."

Cartoon by Edgar Allen, Jr.

Bored Snake to Mate: "Ask him if he doesn't know Schubert's Serenade."

The analyses are thorough, and kept from mere formalism by personal comment and frequent quotation from other Beethoven adorers (Rolland, Bekker, Schindler, etc.) and from the composer's own letters and spoken remarks. Altogether the Kelberine booklet adds appreciably to better understanding of the four sonatas he describes.

◆ ◆ ◆

Like mother, like daughter. Radie Britain, Chicago composer, has a seven-year-old who heard a radio announcer say that Barbirolli and the New York Philharmonic were about to play Beethoven's seventh symphony. The little girl rushed to get the simplified copy of the work which she had been studying, and said, "Now I can read every note, and enjoy this wonderful music all the more."

◆ ◆ ◆

Ernest Bloch has a way of disappearing lengthily from his family and his friends, composing in solitude, and never answering any communications while he is playing hermit. The Musical Courier received many inquiries asking his whereabouts during the past many months, but could not give the information. Now, however, Variations is able to do some Walter Winchelling, and reveals that Bloch is in Berkeley, Cal., after driving from New York to Portland, Ore., to visit his son.

◆ ◆ ◆

At Grand Central railroad station in New York, a Hammond Electric organist gives recitals on the balcony of the great main chamber. I have not heard him, but wonder whether he sometimes plays Hadley's North—East—South—West Symphony; California, Here I Come, and Pacific 231. Of course his employers have barred Hugo Wolf's Foot Journey.

◆ ◆ ◆

Someone sends an old clipping—but new to the editor—from The New Yorker: "People in Hollywood get to thinking that they're prepared for anything in the world, we are told, and then along comes something that shows them how wrong they are. A man we know who is employed as a musical director for one of the big studios, went to work one morning prepared for anything but what he got. It was a memo from his immediate superior, consisting of a single line: 'From now on cut out all minor chords.'"

◆ ◆ ◆

At the recent dinner given by The Bohemians to Theodore Steinway, he made a sparkling speech, whose best flash of wit was his remark that when he first started to go to chamber music concerts he considered them to be "the highest form of art, and lowest form of amusement."

VARIATIONS

By Leonard Liebling

The pianistic Hughes pair (Jewel and Edwin) are old friends of President and Mrs. Roosevelt, and they tell me that I was wrong when I wrote, as I frequently did, that F. D. R.'s musical taste does not rank higher than Home on the Range. It appears that he is familiar with all the good stuff, discusses it knowingly, and has a special affection for Wagner. "The President studied piano in his youth," says Edwin, "and was taken to Bayreuth several times by his mother. Not long ago Jewel and I played at a diplomatic dinner in the White House, and put Chabrier's Espana, arranged for two pianos, on our program. Afterward the President told us he liked the version very much and was interested to see how cleverly it approximated the orchestral original."

I learned also that artists who appear at the White House are invited for dinner (which never occurred during the Hoover regime) and are served with refreshments also after the concerts. The Hughes couple, at their most recent visit, spent the night at the White House and were domiciled in the Lincoln Suite. Over their bed was a tablet saying that the chamber was the one in which the Emancipator had signed his immortal Proclamation. Edwin affirms that they slept with one eye open, on the chance of a visit from the ghost of Lincoln.

"Mrs. Roosevelt does not know so much about music," Jewel tells, "but is always trying to learn more. I taught her granddaughter, Sistie, and when the child played at one of my pupils' recitals, the President's wife came to the studio to hear her, arriving unattended in a taxi. When she left, Edwin tried to accompany her to find a taxi, but Mrs. Roosevelt wouldn't allow it, and trotted off alone as she had come."

Now the President has won my complete admiration; Mrs. Roosevelt always had it.

✦ ✦ ✦

The totalitarian countries, so finicky about having their children taught only by their own nationals, might learn something about despised democracy in Cincinnati, Ohio—to say nothing about other American cities. Cincinnati's public schools have a music department (Dr. Frank Biddle, superintendent) where these nationalities and individuals serve as teachers:

Italian	Orlando
German	Kratz
Polish	Rimanoczy
Irish	Brady
Czech	Havlovic
English	Biddle
Dutch	Van Pelt
Swiss	Grether
Russian	Gershkovitz

One may safely assume that when Cincinnati children graduate from school, they know much more music than that of their own country.

✦ ✦ ✦

What's in a name? One of the predecessors of Beethoven was Friedrich Wilhelm Rust. His neglected works are full of it.

✦ ✦ ✦

Poor Eugene Goossens and I have been having our troubles concerning the quiz questions we have been hurling at each other. My trouble is that I cannot answer most of his detestable posers; and his is, that the Musical Courier committed a typographical sin in publishing his letter, making it appear that he called Honegger's composition Pacific 321 instead of Pacific 231. Abject apologies are herewith extended to Gene. He writes:

The reason I would like a correction is because all my brother locomotive engineers and firemen alike (not to mention all the amateurs) are telephoning me, wiring me, and generally "letting off steam" on the subject of what they consider is a slip which I myself made in the letter. Perish the thought! I have forgotten more about Pacific-type engines than I ever knew about music. Of course 231 refers to the wheel arrangement of a Pacific type locomotive. Looking at one of these engines, you see two small wheels on the front "bogie," three large driving wheels, and one small wheel under the cab. (In America they count the wheels on both sides in naming the different types of engines. A Pacific would therefore be "462" and a Hudson "464.")

Anyway, we had fun, didn't we? The last question I asked, the musical one, is—I flatter myself—a real thorn in the flesh. It looks disarmingly simple, but takes some keen answering.

The question was this: Give the technical word for the system of harmony which, in its simplest form, is merely a sequence of first inversions, starting and finishing with a chord in root position consisting of bass, fifth and octave."

Don't all of you answer at once.

✦ ✦ ✦

Indefatigable music editor and compiler, Albert E. Wier, is just publishing another of his highly useful collections, now numbering about one hundred and fifty. This latest output is called The Chamber Music of Beethoven and contains the scores of 11 trios, 17 quartets, two quintets, the Septet and the Octet. To my offhand knowledge, this is the only publication (351 pages selling for $3.50) compressing that music of Beethoven into a single volume.

Of course the works represented do not include all the composer's chamber creations, but the compiler, ever practical, explains that those he omitted are rarely heard in recital or broadcast, and are not available in phonograph recordings. By the way, he gives a complete list of records and where they may be obtained; and also a list of books on Beethoven's chamber works.

Aside from his usual terse and informative critical notes, Wier has added further to the value of the volume by supplying it with his well-known Arrow System which enables those not conversant with score-reading to follow the thematic progress of the music quickly and easily. The system invented (and patented) by Wier was first introduced successfully in his volumes of the standard symphonies.

There is now such wide general extensive interest in chamber-music, and so much of it is heard on the radio, that the Wier guide to Beethoven's examples ought to find general response from the public, students and musicians. (The publishers are Longmans, Green and Co., New York.)

✦ ✦ ✦

Manáos, Brazil
November 20, 1939

Dear Variations:

Your good letter was forwarded to me here. . . . I wish you were along on this Amazon trip.

I've crossed 1200 miles of fluvial islands, Equitorial jungle, alligators and Indian maidens, to get to this Amazon city. The natives rightly call it Inferno Verdi—and the river on which it is, is as black as the Styx.

Rubber gave it an opera house (45 years old) and companies were imported from Italy. Can you imagine prima donnas in the jungle? Or is that where they belong?

The interior of the place is filled with Carrara marble and Gobelin tapestries. The roof is some special tile from Rouen—and I tried to climb it. The director (there is no music now, but of course they still have a director) shows how it can be done with rubber soles. From the enclosed photos you can see what a hard time I had to follow him. The upright and free one is the director; the crouching and clinging one is yours truly.

The Indian music that I came to hear has not impressed itself on me, but the art of living among the citizens of the jungle, has. Also the great expanse of these Amazons, as they are properly called. The Mississippi could be lost in one corner and not missed. But how to describe it? If Wagner had seen it, the Yankee Stadium in New York would not hold his music dramas on the subject.

I'm off for Rio. Coming back via West Coast to hear Indians, and hear Cusco. See you in February.

Cordially yours
CARLETON SMITH

HE

ME

✦ ✦ ✦

Joseph Szigeti, writing from Premanon, Jura, in France: "I won't attempt to describe what is going on around us. I work; it is perhaps one way of keeping one's sanity. . . . Though I haven't the heart to practise repertoire,' I play things like the Schubert octet all by myself." (From the New York Times.)

✦ ✦ ✦

Excellent pianist and musician Alexander Kelberine is out with a little booklet (J. Fischer and Bro.) called The Four Famous Pianoforte Sonatas

(Continued on previous page)

Somebody Told

by Simon Snooper

Santa Claus provided not only a gift but also a problem for Vera Bull Hull. And this manager has asked Simon for help. (Being a genial individual, he passes it on to his followers, both of them.)

In the Yuletide spirit, artists on Mrs. Hull's list gave her a surprise party and Santa Claus presented her with a spaniel. But doggie was nameless and Mrs. Hull is in a quandary. She believes the name should reflect some musical personality or idea and rather than offend any, she is broadcasting a plea for suggestions.

Simon suggests Tempi, since the newcomer in the Hull household is always fidgiting.

* * *

Now that Howard Barlow has been selected to pick up the baton so unexpectedly dropped by Werner Janssen in Baltimore, don't be surprised if you soon see announcements that the Baltimore Symphony Orchestra, 90 strong, will start making phonograph records, discs, platters or what will you? The recordings will probably be made direct from the stage of the venerable Lyric Theatre, whose acoustics are said to be well-nigh perfect.

Incidentally, writing of records, it is interesting to note and subject to loud praise, that, with the exception of its first conductor, Gustav Strube, *all* of the conductors of the municipally supported Baltimore Symphony Orchestra have been American born (George Siemonn, Ernest Schelling, Werner Janssen and now Howard Barlow). This is entirely due to the firm and not at all strange belief held through the years by Frederick R. Huber, manager of the orchestra and Baltimore's municipal director of music, that there is no really *good* reason why an American orchestra shouldn't be conducted by an American. What this country needs are more Hubers managing orchestras. The SOABC (Society of American-Born Conductors), if there were one, should pin a big medal on Mr. Huber and keep a fire (unplayed scores by American composers would do) burning before a shrine which might be erected to him at Ellis Island.

* * *

Mrs. Cecil Smith entertained at the MacDowell Club for Katherine Bacon following the pianist's sixth concert of her Beethoven series. Among those congratulating Miss Bacon were Mrs. Josef Lhevinne, Mr. and Mrs. Gaston Dethier, Edouard Dethier, James Friskin, Albert von Doenhoff, Willem Durieux, Alton Jones and Mr. and Mrs. Chalmers Clifton.

* * *

Gina Van der Veer, recently returned from her Viennese salon, was a charming hostess on Dec. 6 at her New York apartment, decorated with mementos of her active career, for Mrs. Mabel K. Embree, director of the concert service bearing her name, and her Albany, N. Y., representative, Mrs. Anselmo Dappert. Among those attending the tea were Ruth St. Denis, Alexander Kipnis, Metropolitan bass, and Mrs. Kipnis, Hans Heniot, conductor, Christopher Hayes, Herbert Peyser, William Harms, Enid Szantho Stenze and her husband, Jeanette Fairbanks, Ethel Barrymore Colt, Franz Mitler, composer-coach of Vienna, Miss Van der Veer's accompanist and John Alan Haughton. Mrs. Paul Siegrist and Kitty Cheatham poured tea. Miss Cheatham also entertained in her accustomed delightful manner. Messrs. Hayes, Harms, Mitler also participated in the enjoyable program.

* * *

The secret is out. May Johnson tried to conceal it but someone overheard and buzzing started. The result, on Dec. 8 at her favorite haunt, the Hotel Buckingham, was a galaxy of the musical great.

For 'twas May's birthday. What one? Ask May. However, the place was filled and everyone told May what they really thought of her. She's leaving soon for her Mid-West habitat—Chicago, to be explicit—and the better to make sure that Zlatko Baloković, Yugoslavian violinist, gets his share of the season's honors.

Many happy birthdays, May.

"Aw, pull yourself together, Harvey! There's no sense in crying over a forgotten crescendo."

Cartoon by Edgar Allen, Jr.

NEW YORK CONCERT ANNOUNCEMENTS

(M) Morning; (A) Afternoon; (E) Evening.

Tuesday, January 2
Philharmonic-Symphony String Quartet, Town Hall (E)
Marian Anderson, contralto, Carnegie Hall (E)
Argentinita, dancer, Hollywood Theatre (E)

Wednesday, January 3
Adolf Busch-Rudolf Serkin, sonata recital, Town Hall (E)
Argentinita, dancer, Hollywood Theatre (E)

Thursday, January 4
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, January 5
Philharmonic-Symphony Society, Carnegie Hall (A)
Paul Makanovitzky, violinist, Town Hall (E)
Lina Pagliughi, soprano, Carnegie Hall (E)

Saturday, January 6
Marilyn Meyer, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Sidor Belarsky, bass, Town Hall (E)

Sunday, January 7
Nicanor Zabaleta, harpist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Sigurd Rascher, saxophonist, Town Hall (5:30)
Ray Lev, pianist, Town Hall (E)

Monday, January 8
Whittemore-Lowe, duo-pianists, Town Hall (E)
Giuseppe Moschetti, organist, Carnegie Hall (E)

Tuesday, January 9
Gertrude Gibson, soprano, Town Hall (A)
Jussi Bjoerling, tenor, Town Hall (E)
Schola Cantorum, Carnegie Hall (E)

Wednesday, January 10
Glenn Darwin, baritone, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Josef Lhevinne, pianist, Town Hall (E)

Thursday, January 11
Boston Symphony Orchestra, Carnegie Hall (E)
Margaret Sittig, violinist, and Fred. V. Sittig, pianist, Carnegie Chamber Hall (E)

Friday, January 12
Philharmonic-Symphony Society, Carnegie Hall (A)
Creighton Allen, pianist, Town Hall (E)
Lotte Lehmann, soprano, Lauritz Melchior, tenor, Carnegie Hall (E)

Saturday, January 13
Boston Symphony Orchestra, Carnegie Hall (A)
Griller String Quartet, Town Hall (A)
Adele Marcus, pianist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, January 14
Wilbur Evans, baritone, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Trio of New York), Town Hall (5:30)
Yoichi Hiraoka, xylophonist, Town Hall (E)

Monday, January 15
National Orchestral Association, Carnegie Hall (E)
Enya Gonzalez, soprano, Town Hall (E)

Tuesday, January 16
Luboschutz-Nemenoff, two-piano recital, Town Hall (E)
Philharmonic-Symphony Society pension fund concert, Carnegie Hall (E)

Wednesday, January 17
Bruno Eisner, pianist, Town Hall (A)
Erica Morini, violinist, Town Hall (E)
Trio of New York, Carnegie Hall (E)

Thursday, January 18
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, January 19
Philharmonic-Symphony Society, Carnegie Hall (A)
Golden Hill Chorus, Carnegie Hall (E)
Beal Hober, soprano, Town Hall (E)

Saturday, January 20
Philharmonic-Symphony Society, Young People's Concert, Carnegie Hall (M)
Ethel Elfenbein, pianist, Town Hall (A)
Bach Circle, Town Hall (E)

Sunday, January 21
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Rudolf Serkin, pianist; Adolf Busch, violinist; Hermann Busch, cellist), Town Hall (5:30)
Mobley Lushanya, soprano, Town Hall (E)

Monday, January 22
Philharmonic-Symphony Society, Young People's Concert, Town Hall (A)
Raya Garbousova, cellist, Town Hall (E)

Tuesday, January 23
Philadelphia Orchestra, Carnegie Hall (E)
Arthur Loesser and Beryl Rubinstein, two-pianists, Town Hall (E)

Wednesday, January 24
Yves Tinayre, baritone, Town Hall (E)

Thursday, January 25
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, January 26
Philharmonic-Symphony Society, Carnegie Hall (A)
Maurice Eisenberg, cellist, Town Hall (E)

Saturday, January 27
National Orchestral Association, Carnegie Hall (A)
Alexander Kelberine, pianist, Town Hall (A)
Lily Pons, soprano, Carnegie Hall (E)
Robert Kitain, violinist, Town Hall (E)

Sunday, January 28
Philharmonic-Symphony Society, Carnegie Hall (A)
Lotte Lehmann, soprano, Town Hall (A)
New Friends of Music (Griller Quartet, Myra Hess, pianist; Elisabeth Schumann, soprano), Town Hall (5:30)
Jules Bledsoe, baritone, Town Hall (E)

Monday, January 29
Durieux Chamber Music Society, Town Hall (E)

Tuesday, January 30
Enrique Ros, pianist, Town Hall (A)
Dessoff Choirs, Town Hall (E)
Efrem Zimbalist, violinist, Carnegie Hall (E)

Wednesday, January 31
Vladimir Horowitz, pianist, Carnegie Hall (E)

I SEE THAT

Ish-ti-opi, Indian baritone, completed a Texas tour and then fulfilled engagements en route to New York where his Eastern and Southern dates began. On Dec. 5 he sang in Rahway, N. J. He goes to Miami, Fla., for the Marie Volpe series on Feb. 11.

* * *

Ray Fox, violinist, and Vladimir Elin, baritone-bass, gave a joint recital at their studio Dec. 15, the program comprising works by German, Russian and modern composers. Ethelyn Watton and Otto Altenburg were piano accompanists.

* * *

William Hess, tenor, appeared with the Singers Club at the Hotel Astor on Dec. 18.

* * *

Magda Hajos, violinist, gave a program at the Barbizon, New York, on Dec. 12.

* * *

Josephine Sweney, organist and pianist, played at the recent Armington-Waterman wedding in Riverside Christian Church, Jacksonville, Fla.

* * *

Nora Hellen was soloist on Dec. 3 with the Brooklyn Arion Singing Society under the direction of Herbert Fiss. In addition to participating in Schubert's Allmacht with the chorus, she sang a group of Brahms songs.

* * *

Elsie Anderson, soprano, was soloist for the Nassau County Glee Club, James M. Roche, conductor, on Dec. 11, and also for the Bell Chorus concert, New York, on Dec. 15.

The New York Women's Federation Chorus of 100 singers, conducted by Mrs. John McClure Chase, gave an evening of music at Seamen's Institute, New York, on Dec. 20. They presented an all-American program, with John Patrick, baritone, and Suzette Forques, cellist, soloists.

* * *

Beatrice MacCue, contralto, was heard at the Women's Civic Club of Flushing, L. I., on Dec. 7, singing arias and songs by de Hardelot, Gretchaninoff, Massenet, Hahn, Goetz, Ronald, Braine and Rogers.

* * *

Salvador Ley, pianist, gave a recital recently in San Antonio, Guatemala, playing works of Bach, Beethoven, Schubert, Brahms, Chopin and Liszt.

* * *

Music Education Studios, Misses Gibbes and Hopkins, directors, gave a Children's Christmas Program at the Studio Club, New York, on Dec. 14.

* * *

Myron Szandrowsky, baritone, pupil of Amy Ellerman, soloist at Messiah and Incarnation P. E. Church, Brooklyn, appeared last month before the New York Singing Teachers, at the Jersey Heights Chorale and in Messiah at Emanuel Baptist Church, Brooklyn.

* * *

The Montclair Orchestra, Emil Kahn, conductor, at its twenty-fifth concert had Helen Harbourt, soprano, and Victor de-Veritch, violinist, as soloists.

MUSICAL COURIER

due to insistent demands of its patrons will present an issue Feb. 15th dedicated to "ARTIST AND MANAGER".

The Musical Courier Booking Issue 1940-41

will link

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New Publications

Books

"Swanee River" Streamlined

Here is an ingenious album of sixty-four pages devoted to twenty-nine versions of Stephen Foster's Old Folks At Home by the same number of modern composers, pianists and arrangers.

Beginning with a facsimile of the original piano and voice score, we find a broad variety of interpretations, in the best style of such modernists as Ferde Grofé, Eastwood Lane, Dana Suesse, Peter de Rose, and other equally eminent practitioners in the idiom. The noble tune is treated in various tonalities and rhythms, with a lilt and swing reflective of the new manner.

For the most part, the writers are content to reset the song in a harmonic background of their own style without altering the melodic line; however, we do find a barcarolle style, a large assortment of modern-sounding intervals, an abundance of rhythmic patterns, a waltz framework, a 3-8 allegro—to cite only several. All in all, in fulfilling "his long cherished dream," as J. J. Robbins of the Robbins Music Corp. puts it, the publishers have presented a colorful and entertaining collection which will probably be eagerly scanned and played.

H.

In FOUNDATIONAL REPERTOIRE FOR SINGERS, compiled, edited, arranged and translated by Victor Prahl, the American singer and teacher formerly active in Paris and more recently at Smith College, has culled a collection of fifty-two songs. They are divided into two volumes, one for medium high voice and the other for medium low. Mr. Prahl has chosen lyrical works of attractive melody, some not easily available in translation, and has given singable versions, moderate in compass. They are chosen from master composers ranging from Henry Lawes and John Dowland to Brahms and Fauré, with a few folk examples of the better type. The foreign text is also included. Piano accompaniment is provided. (C. C. Birchard & Co., Boston.)

MAXIMS TO MUSIC, by Sigmund Spaeth, illustrated by Tony Sarg. The subtitle of this amusing book is "traditional proverbs, mottoes and maxims of the world fitted to music for the well-tempered piano-child." It includes several dozens of the best known saws set to simple piano music, and with elaborate and slightly spoofing introductions by Mr. Spaeth. Perhaps the slyest bit of humor is "Where there's a will" set to the tune of the Lohengrin wedding march. The volume also features the Sarg drawings. (Robert M. McBride and Co., New York.)

SSA

THE VILLAGE GOSSIP (TARANENTA), Roumanian folk song, choral version by BORIS LEVENSON, English text by Maxwell H. Popkin. A lively minor dance tune, with the opening solo taken by the first sopranos, with later interweaving of parts. The singer is a giddy girl whom the villagers report to be loved by her employer, but who insists she will wed a young ploughman. Piano accompaniment. Galaxy Music Corp., New York.

For Male Voices

THE BRIDGE YOU'LL NEVER CROSS, words by Grenville Kleiser, to be sung unaccompanied, music by William J. Falk. An "up and onward" text echoing the thought that the mind colors all things brightly or dully, chiefly because we insist on crossing bridges we never reach. It is easy to sing, with melodious first and later second tenor melody, and the range is comfortable for all voices. Dedicated to the Banks Glee Club. (G. Schirmer, Inc.)

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17 West 46th Street, New York

Sees Folksongs As Perverted By Modern, "Arty" Interpreters

Photo by Studio-Iris, Paris

NINA TARASOVA

"The traditional song, which has been called an 'unconscious manifestation of people's thought' is really the spontaneous, instinctive form of human self- expression and to present it with the precision of the cultivated voice and in the manner of an 'art song' frequently results in entirely destroying its inherent beauty. The folk singer really tells the story of the song.

"Richard Wagner studied the folksong and came to realize that the word is as important as the music if not more so. He used this idea of union of word and tone in creating his music dramas.

"Native instruments instead of the piano accompaniment could be used to reflect better this primitive idea, but, in any event, the interpreter must try to have the audience hear the folksong in its original character."

Studying Nature of Material

Nina Tarasova, folksong specialist since her early childhood when, on her grandmother's estate in Russia, she constantly observed the peasants at work and at play, so expressed herself in discussing this form of vocal expression with a Musical Courier interviewer.

"I do not mean," Mme. Tarasova continued, "that the folksong cannot be made more attractive or enhanced by embellishing it in 'modern dress,' so-called, for that has been done very successfully, especially by some of our present-day composers. But the interpreter, or the arranger should understand how and when the song came into being, know its surroundings and circumstances and present it as it was done or is still being done, in its original setting as much as possible.

"I am very glad that the American Musicological Society is greatly interested in the folksong. It seems composers of today are just finding out what those in days past well knew, that in the folksong is much material for their scores. The Smithsonian Institution in Washington, D. C., is a veritable treasure-house and in England they have been gathering with enthusiasm, folksongs for many years. As a matter of fact, I have not given up my idea of establishing in this country a Museum of the Folk Arts, including in it not only music, but the dance, painting and other early forms of expression of folk art. I know there is much interest in such an undertaking from the many letters I have received.

Folksongs "Fundamental"

"After all, the folksong is the basis for all music. Bizet's L'Arlesienne Suite includes, without change, a sixteenth century Provencale Noel, Marche des Reis. In Tchaikovsky's fourth symphony we find an ancient Greek Hymn to the Sun, Birch in the Meadow, which eventually became a Russian folksong. The most familiar aria in Thomas' Hamlet is a Swedish folksong and Liszt's Tasso Concerto is based on Jerusalem Liberata, to the words of Tasso, which was sung in Venice by the gondoliers and which was known to Wagner and other composers who visited that city.

"In the matter of the English folksong, we find Vaughan Williams has used Greensleaves in his Greensleaves Fantasia. Percy Grainger, who has collected many folksongs, has made such use of them and, in this country, John Powell has used Kentucky mountain airs for his compositions.

"Because of this growing interest in the folksong, not only in England, the United States and other countries, I feel I have a very important message for both layman and musician in my programs. Not only have I collected and studied Russian and American folktunes, but also those of France, Spain, Italy, Poland and sing them in the original language and try to re-create the atmosphere, manner and style of the environment and period in which they came into being."

Mme. Tarasova recently gave a joint program, over the radio, with Walter Damrosch. Mme. Tarasova sang the original song and the orchestra then played it as composers used it. In March she returns for another such program.

Has Toured Widely

Her appearances have included engagements at the Ann Arbor Festival, the Boston Proms, with the Syracuse Symphony and at the Radio City Music Hall. She has given recitals in London, throughout Spain, Germany and Italy as well as the United States and presented her folksong programs over the radio both in this country and abroad and also brought them to the screen.

This season, Mme. Tarasova expects to make another tour of the United States and Canada, presenting folksongs of Italy, France, Spain, Brazil, Argentina, Germany, Poland, Russia, the Hebrides and this country.

"Don't forget," she said as we parted, "the foundation of all oral and musical civilized art is the traditional song."

H. A. S.

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How Film Music Is Written

(Continued from page 5)

PART OF THE FINISHED SCORE.

Seconds are indicated by the numbers in squares, and special effects are noted as well, both corresponding exactly with the cue sheet.

.18 Flame in window seen—Long Shot. (GREEN LIGHT)
.22 Steve hesitates.
.26 Walks slowly again.
.30 Near windlass.
.34 Reaction chord—(GREEN LIGHT EFFECT)
.35 He re-acts.
.36 Close-up re-acting.
.37 Close-up Green Light.
.40 F.B. Steve.
.51 Close-up near well.
.53 Drops stone.
.56 Stone hits bottom.
.58 Spoken: "Deep."
.59 Close-up Green Light. (VERY WEIRD EFFECT MUSICALLY)
1.01 He re-acts.
1.03 Electric bulb lights up.
1.05 Steve runs excitedly.
1.08 Cyclops in scene—(CYCLOPS THEME MENACING and Beg.)
1.17 Winding windlass.
1.20 Close-up Cyclops.
1.25 Close-up Steve behind barrel.
1.28 Tube seen rising.
1.36 It stops.
1.38 Close-up Steve behind barrel.
1.40 F.B. Cyclops.
1.49 Close-up fixing tube.
2.03 Stops fixing.
2.12 He winds windlass—tube descending.
2.22 Close-up Steve.
2.25 F.B. Cyclops.
2.29 Stops winding.
2.36 Cyclops leaves and enters house.
2.43 Light goes out.
2.47 Steve sneaking around.
3.02 Close-up Steve gathering stones.
3.19 Steve leaves.
3.20½ Cut to Stockton—MUSIC OUT.

ADELE MARCUS,

American pianist, gives her New York recital at Town Hall on Jan. 13. January 5 she plays in Geneseo, N. Y., and Jan. 10 at Garden City, L. I., N. Y. On Dec. 1 Miss Marcus gave a recital in Rye, N. Y., and Dec. 18 played the Beethoven Emperor concerto with the Detroit Symphony.

Hollywood Jottings

American music may become known and implanted in the public consciousness by means of recordings, according to Arthur Lange, newly elected president of the society, Native American Composers. "Difficulties of performance and preceding rehearsals are the greatest handicaps to the presentation of serious American works," Lange declared at a recent meeting, "and the fact that a large majority of the works are still in manuscript. Recordings properly made and disseminated may prove the solution of the problem, especially with orchestral works, where a conductor may hear a performance while he examines a score."

* * *

Thaddeus Wronski has been appointed director of the Hollywood Apollo Club, male chorus founded by the late Malcolm McMillan. A ladies' section is being organized, and opera scenes as well as concert repertoire are in preparation.

* * *

Victor Young directed and recorded his own score to Gulliver's Travels for Paramount, using an orchestra of 53 musicians. . . . Countess Maritza, operetta, is to be made into a motion picture by Metro-Goldwyn-Mayer. . . . Kirsten Flagstad was Robert Montgomery's guest recently on the set of his new starring picture, The Earl of Chicago. . . . Movie director Edwin L. Marin is an accomplished violinist, and once appeared in concerts.

* * *

A concert of contemporary music selected from New Music Quarterly, arranged by Editor Gerald Strang, was given Nov. 26 and repeated by request Nov. 28 "on the roof" at 1735 Michel-torena St. Adolph Weiss gave a talk on modern music, and George Tremblay improvised on themes submitted from the audience. Composers represented were Weiss, Riegger, Strang, Cowell, Rudhyar, Ives and Caturla. Participating artists included Helen Mead Little, flutist, Frances Mullen, pianist, Radiana Pazmor, vocalist, and Abraham Weiss, violist.

* * *

Amelia Hester was soloist with the Glendale Symphony under William Ulrich on Dec. 4, playing the Tchaikovsky B flat minor piano concerto. . . . The Chants of Philip, an a cappella mixed choir of 24 voices directed by Philip Carlson, made its debut Nov. 26 with Robert Franklin, tenor, as guest soloist.

* * *

A new symphonic factor emerges with Mischa Violin's formation of an 82-piece ensemble, the California Symphony Orchestra, which is now rehearsing under his direction. The intention stated is not to compete with the Philharmonic Orchestra, although some concerts of new or lighter music may be given, but to have a well trained orchestra available for broadcasting use. R. D. S.

Passed Away.

ROBERT STANTON BREWSTER, 64, president of the Metropolitan Opera and Real Estate Company and patron of art and opera, died on Dec. 24, at his New York home, after an illness of three months. In 1933 he was prominent in the drive to save the Metropolitan by raising a $300,000 fund. In May of that year, he was elected a director of the Metropolitan Opera Association, and in January, 1935, he succeeded the late Robert Fulton Cutting as President of the Metropolitan Opera and Real Estate Company, which owns the site and building of the Opera House.

Mr. Brewster was born in Cazenovia, N. Y., in 1875. He was a direct descendant of Elder William Brewster, who came to America on the Mayflower. He was educated at St. Paul's School and Yale University, from which he was graduated in 1897. Besides opera, Mr. Brewster was interested and active in church and medical institutions. Mr. Brewster leaves a widow, the former Mabel Tremaine, and three children.

NATHALIE DE BOGORY, 52, American journalist for many years resident in Europe, died at the American Hospital, Neuilly-sur-Seine (Paris) recently. Many of Miss de Bogory's notices on the activities of musicians abroad were published in the Musical Courier. She was born in Geneva, the daughter of Russian parents, and later became a naturalized American.

DR. R. RITCHIE ROBERTSON, 69, long supervisor of instrument and voice studies in the public schools of Springfield, Mo., died on Nov. 5. He was born in Burnt Island, Scotland, and came to America in 1900.

MRS. ISABELLE MOELLER-GARCIA HEERMANN, widow of Hugo Heermann, long active as violinist and teacher in America, died in Cincinnati on Nov. 26. She was born in Chile. Her sons, Emil and Walter, are members of the Cincinnati Symphony, the former concertmaster and the latter principal cello.

FLORENCE GILMOUR, soprano, who studied with the late Louise Gerard Thiers, and was heard in Greater New York circles, died in Westport, Conn., on Nov. 25.

LETA KITTS, supervisor of music for the Birmingham, Ala., Public Schools for the past 40 years, died on Nov. 22, at her home in that city. She was a native of New York.

FREDERICK ZIMMERMANN, tenor and composer, died Nov. 13 at the Good Samaritan Hospital, Los Angeles. A native of Lucerne, Switzerland, he had resided in Los Angeles for the last 15 years.

MARGARET GOETZ, 81, died on Nov. 29 in Los Angeles. Born in Milwaukee, Miss Goetz concertized in Europe and America in the 80's and 90's, and maintained studios as an opera coach in Carnegie Hall, New York, at the turn of the century.

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San Francisco Orchestra Opens To Greatly Expanded Patronage

Monteux and Stravinsky Wield Baton—Horowitz Recital a Feature—Devi Dja Ballet in Coast Bow

(*Continued from page 3*)

It is the orchestra's 28th season and its sixth under Pierre Monteux. As usual, the activity will be divided between two sponsorships. The Musical Association of San Francisco, of which Leonora Wood Armsby is president and Howard Skinner manager, is presenting the Symphony in twelve Friday-Saturday pairs at the Opera House, and the municipal Art Commission, with Joseph H. Dyer, Jr. in active charge of musical events, is giving five popular concerts at the Civic Auditorium and six performances by the orchestra and the Monte Carlo Ballet at the Opera House. A young people's series is scheduled for the spring, under the direction of Rudolph Ganz, succeeding the late Ernest Schelling. The dates are March 9, 16 and 23, and April 6.

So far we have heard the first two Musical Association pairs. The first, with a program of standard classics by Beethoven, Brahms, Ravel and Sibelius, was a gala affair. For the first time in years the SRO sign was hung out for a San Francisco Symphony concert without a soloist.

Stravinsky Conducts

Stravinsky conducted the second concert, presenting Tchaikovsky's tuneful, rarely heard second symphony (it was said to be the first performance in this city); his own witty, dynamic and delightful Card Game, and a suite from Petrouchka. The last received the greatest performance this writer has heard, and the entire concert served to re-emphasize Stravinsky's pre-eminence both as creator and executant.

Following the usual San Francisco tradition, there will be no musical activity of any kind during the holiday period, but the orchestra takes up again after the first of the year, with Rachmaninoff and Heifetz as soloists in the Musical Association series and with the Art Commission series starting under Stokowski as guest conductor.

Toscanini at Horowitz Recital

There have been many recitals in recent weeks. The Horowitz audience found it difficult to focus its attention entirely on the great artist who held the stage, since an even greater artist, Arturo Toscanini, was present in a box to hear his son-in-law. Everybody got his money's worth, but would have gotten it ten times over anyway, even without a glimpse of Toscanini, for Horowitz played magnificently.

OLIVER STEWART,

American tenor, heard in Town Hall, New York, recital on Nov. 29, has returned to Florida for the winter season. In addition to his duties as soloist at Westminster Presbyterian Church, Miami he will appear in concert throughout the state.

MARGARET SITTIG

gives her annual New York recital at Carnegie Chamber Music Hall on Jan. 11 accompanied by her father, Frederick V. Sittig. Immediately after the recital the violinist proceeds to Florida for several engagements, and then goes to California.

The San Francisco String Quartet gave the second concert of its season, featuring the extremely beautiful and not too well known quartet by Prokofieff, along with the Schumann A major and Beethoven's Opus 59, No. 1.

Several able young artists—Janet Graham, pianist; Virginia Morgan, harpist; Veronika Pataky, Hungarian dancer; more than justified the professional round of the concert halls.

Devi Dja and her company of Javanese and Balinese dancers gave four performances to the great delight of many.

Hollywood Extends Warm Reception to Recitals

(*Continued from page 3*)

was technically flawless as to note values, he gave it little depth of expression. Schumann and Chopin works were exquisitely rendered. The nearest approch to contemporary values was in two delightful Debussy Etudes, presented appealingly. Two Liszt selections were the Sonetto 104 del Petrarca and Au Bord d'un Source. Concluding the program was Horowitz' own Variations on a theme from Carmen, a scintillating example of bravura display, with Chopin and Liszt encores.

Bidu Sayao Triumphs

Meanwhile, Bidu Sayao scored a triumphant success in her first concert appearance here in the Philharmonic Auditorium, Dec. 3, in the Behymer series. Her artistry and personality so captivated her auditors that she was accorded ovations, and nine encores were demanded. Miss Sayao deserves particular commendation for the inclusion of much unhackneyed material on her program, which held a pervading quality of wistful delicacy. Items from Lully's Theseus and Gluck's Armide and Le Papillon of Campra provided a charming opening, with Caro Nome from Verdi's Rigoletto given with much feeling. Added to a lovely reading of the waltz song fro Gounod's Romeo and Juliet was the Gavotte from Massenet's Manon, recalling the singer's appearance in that opera last month. In a vein of Spanish sentiment, were contrasting pairs of songs by Longas and Obradors. The final group was sung in cleanly enunciated English, including items by Carey, Watts, and Vené. Excellent accompaniments were provided by Milne Charnley.

Eugene List in Recital

The young California concert pianist, Eugene Liszt, has matured successfully from a child prodigy into a capable recitalist, and showed a pleasing tone and highly competent technique on his program in the Philharmonic Auditorium Dec. 12. His selections were more interesting than those offered us by many visiting pianists. He began with a Persichetti transcription of a Brahms A minor organ Prelude and Fugue. The romantic G minor Sonata of Schumann was done with a palpable effort to avoid sentimentality. He also gave works of Medtner and Liszt, and a Chopin group, gracefully played. Debussy, Shostakovitch and Tcherepnine items followed. For pyrotechnical climax was the Strauss-Grünfeld Fledermaus paraphrase.

Walter Leads Philharmonic

A prolonged and vociferous ovation was tendered Bruno Walter at the conclusion of his second and final program as guest conductor of the Philharmonic Orchestra Dec. 14 in the Philharmonic Auditorium.

The orchestra has improved greatly in the short span of Walter's tutelage. The string section displayed a richness and quality of tone it has not previously manifested, and for the first time in several years, bowings were unified and consistently prepared. Walter's control manifested itself in his balance and shading. Every detail of the standard items which comprised his program was worked out with the utmost craftsmanship.

In Corelli's Christmas Concerto Grosso (No. 8), Walter played the harpsichord part on a piano while conducting, with Bronislaw Gimpel and Henry Svedrofsky as solo violins and Alexander Borisoff as solo cello, supported by the orchestral strings. Then followed the Beethoven First Symphony and three

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excerpts from Berlioz' Damnation of Faust, with the Rakoczy March eliciting much applause. In conclusion was a fine reading of the Tchaikovsky fifth symphony.

A debut piano recital of more than usual caliber was offered by Dorothy Judy Klein in the Biltmore Hotel Music Room, Dec. 4. The young artist showed temperament, interpretative individuality and technical facility. Her major fault was that of too much pedal. She began with a dignified reading of the neglected Sonata Tragica of MacDowell. A Chopin group held poetic imagery in a degree surprising in a young performer.

Madelaine Forthmann, pianist, in recital at the Biltmore Music Room Dec. 5 had hardly emerged far enough from the student chrysalis to hold attention for an entire evening, but showed potentialities in a program of standard works, opened with the Bach French Suite in G and the Beethoven Sonata, Op. 31, No. 2. The Franck Prelude, Chorale and Fugue proved beyond the young performer's capacity.

A promising young cellist, Alfred Broadbent, made his recital debut in the Biltmore Music Room on Dec. 6, and showed assets which should be realized with the acquisition of maturity and experience. His principal need is for interpretative flexibility and platform assurance. A Frescobaldi Toccata and the Bach Third Suite for cello alone were carefully delivered, as was the Haydn Concerto No. 2 in D major, resurrected by Alexander Borisoff, who has added cadenzas in the original style. The piano accompaniments were played by the experienced Theodore Saidenberg.

The Chinese Culture Society heard excerpts from a Chinese operetta, Flutes of Jade Happiness, written by the American composer, Mary Carr Moore, to a libretto by Laura Sweeney Moore, at a musicale in China City Dec. 4. Katherine Collins, soprano, William Stewart, tenor, and Harry Reed, baritone, were accompanied by the composer at the piano, with flute obbligati by Matt Doran. Dr. Moore explained that the operetta was not intended to reproduce Chinese timbres, but to suggest atmosphere.

Enya Gonzalez in Toronto Bow

TORONTO, CAN.—Substituting at almost the last moment for Muriel Dickson, Metropolitan Opera soprano, Enya Gonzalez captivated a large audience in Massey Hall, here, on Dec. 1. Miss Gonzalez had appeared last summer at a Prom concert but only briefly. This time she gave a Toronto audience an opportunity to hear her in a varied list.

Her program was opened with Wolf-Ferrari's Rispetti and an aria, Io son l'umile from Cilea's Adriana Lecouvrer. Followed Turina's Poeme, a five-song suite; a group of Philippine folk songs, Obradors' Canciones Clasicas Españolas and items of Debussy, La Forge, Hageman, Howe and Kountz. Many encores, including the Un bel di aria from Madam Butterfly, augmented the list. Vocal agility, exquisite tone and interpretative charm and understanding marked her work. The episodes of the Turina and the folksongs were ideally offered, while the arias disclosed her skill in the operatic field. Leo Barkin was a skillful and understanding pianistic associate. N. L.

WILBUR EVANS,
baritone, gives a Town Hall, New York, recital on Jan. 14.

Magda Tagliafero Touring U. S. Under French Sponsorship

Magda Tagliafero, French pianist, arrived on the Atlantic Clipper on Dec. 14 for a tour of the United States under the patronage of the French Ministry of Foreign Affairs. Her career was begun under the guidance of Alfred Cortot and she has appeared in Europe and South America with orchestras directed by Fauré, D'Indy, Monteux, Weingartner, Knappertsbusch, Arbos, Amfitheatrof, Dobrowen, Pierné, Hahn, Dohnanyi, Witkowsky and others.

The youngest virtuoso to be made a chevalier of the Legion d'Honneur, in 1938 she became an officer. She is a professor at the National Academy, and Hahn, Amfitheatrof and others have written concerti for her.

Stokowski Plans Musical Tour of South America

WASHINGTON.—A plan to tour South America, taking a symphony orchestra with him and playing music of all the Americas, was described recently by Leopold Stokowski, who had been invited to appear at the Pan American Union and address diplomats of South and Central American Republics. Dr. Stokowski said that he hoped to organize an American Symphony Orchestra, including two musicians from each state of the Union, and make a good-will tour through South and Central America. He proposes to play classic and modern music, and while away, he is especially interested in studying the music of other countries and recording it. It was to get the direct reaction of each country that the diplomats were invited.

A suggestion was also made that the organization make its trip on the new steamship, America. However, no definite decisions were reached and the meeting closed with the announcement that a questionnaire would be sent to each country, so that more specific answers could be submitted regarding just how much support each country would give. G. E.

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(*Continued on page 33*)

New York Recitals

(Continued from page 9)

Hall on Dec. 18 under the auspices of the Committee to Aid Emigré Musicians.

Mr. Kipnis, in excellent vocal form, sang a group of Russian airs including two arrangements by Hans Heniot, with Harry Kaufman giving able pianistic support.

In the second half Mendelssohn's Fingal's Cave overture was played, and Mr. Stassevitch gave a musicianly reading of Mozart's A major concerto. The same composer's G minor symphony completed the long list.

Roland Gundry Returns

Returning in a recital at Town Hall, where he had made his American debut two seasons ago, Roland Gundry, young native violinist, who studied in France with Ivan Galamian, again showed unusual gifts. He gave fine stylistic and musical qualities to the Vivaldi sonata in D major in its arrangement by Respighi. Even more gratifying, in tonal freedom, clarity and spirit, was his playing of the unaccompanied Bach sonata in G minor. Here his negotiation of double stops and command of structure showed a gain upon his impressive achievements at his earlier appearance in New York. The Conus concerto was not on quite so lofty a plane, its saccharine content done with greater vibrato. The audience reaction was extremely warm, and the final group of short items by Bach-Kreisler, Paganini, Mouret-Dandelot (Sarabande, first New York hearing) and Novacek resulted in ovations and encores. Eugene Helmer was a somewhat assertive accompanist.

Messiah by Oratorio Society

For the 116th time, the New York Oratorio Society sang Handel's Messiah, opening its sixty-sixth season in Carnegie Hall on Dec. 19. Albert Stoessel again conducted and the solo quartet comprised Agnes Davis, soprano; Georgia Graves, contralto; William Hain, tenor; and Mark Love of the Chicago Opera, bass. Hugh Porter was at the organ; Harrison Dvonch was concertmaster of the assisting orchestra.

Mr. Stoessel's chorus by this time is so familiar with the score that a routine performance might easily result. However, on this occasion there was no lack of enthusiasm on the part of the singers who were avidly responsive to their leader, singing with admirable expression and keen appreciation of dynamics and rearing mighty climaxes of tone. Notable examples of this were the Surely, He Hath Borne, the familiar Hallelujah, in which few of the audience accepted the program invitation to participate and Behold the Lamb.

Miss Graves, Mr. Hain and Mr. Love sang with complete appreciation of the Handelian line, the first mentioned being in excellent vocal estate. Miss Davis was at her best in the I Know My Redeemer Liveth. Orchestra and chorus cooperated in Mr. Stoessel's sympathetic reading.

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Didur, Adamo	Shotwell, Marie
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Washington Plays Host To Visiting Orchestras

Philadelphians Appear — N. Y. Philharmonic Forces Return

WASHINGTON, D. C.—The second appearance this season of the Philadelphia Orchestra, Leopold Stokowski conducting, attracted not only a capacity house, but a large group that could find seats only on the stage, a spectacle not before seen here. The ardent admirers were content to be seated in every available bit of space left. Everyone was of course interested in the new seating arrangement of the orchestra for this performance, and judging by the ovation Stokowski received, all were obviously more than satisfied with its results. Of a program that consisted of the Handel D minor overture, the Mozart Symphony in G minor, Bach's Passacaglia in C minor, Nocturnes by Debussy and Pictures At An Exhibition (Moussorgsky), one might pay special tribute to a memorable interpretation of the Debussy.

At the conclusion of the program Dr. Stokowski spoke a few words to the audience, and expressed his pleasure at being in the nation's capital and also his hope that America was grateful for the tremendous musical progress that she is making in this war-torn world. The orchestra in Washington is under the local management of Helen Fetter Cook and Constance Albright Snow, who are presenting in full recital Jeannette MacDonald on Feb. 28.

N. Y. Philharmonic Appears

C. C. Cappel, National Symphony Orchestra manager, introduced after a lengthy absence in Washington the New York Philharmonic-Symphony Orchestra, John Barbirolli, conductor. The program consisted of Berlioz' Roman Carnival Overture, Introduction and Allegro for String Quartet and Orchestra (Elgar), Variations and Fugue on the theme of Under the Spreading Chestnut Tree, and the Brahms B minor Symphony. The orchestra was enthusiastically welcomed back to Washington.

The National Symphony Orchestra and Dr. Hans Kindler, conductor, recently returned from a northern tour that consisted of eleven concerts in nine cities. The first concert after the New Year will be on Jan. 7, at which time Marcel Maas, pianist, will appear as soloist.

Recitals by Menuhin and Kreisler

The past month seemed definitely "Violinists' Month" for Dorothy Hodgskin Dorsey, local concert manager. First heard was Yehudi Menuhin with the able assistance of Hendrick Endt at the piano. For his seventh Washington concert, the former "Wunderkind" opened up with an unforgettable playing of the Franck A major sonata. This was followed by the Bach Sonata in A minor, the Wieniawski F sharp minor Concerto and a group of lighter works.

The following week Fritz Kreisler packed Constitution Hall, not only to capacity but had every inch of the stage filled with anxious listeners. The program was definitely one that reflected the Kreisler personality and genius in the creative as well as the interpretative arts. He opened with the C major Vivaldi-Kreisler Concerto, which was followed by his own newly revised edition of the Tchaikovsky Concerto.

Mayflower Musicales Begin

Mrs. Lawrence Townsend opened her 112th Musicale Morning at the Mayflower, Dec. 11. As always, a distinguished audience headed by Mrs. Roosevelt was on hand to greet the artists. It has been through the foresight of Mrs. Townsend that many a truly great artist has been introduced to us here, and this year the newcomer was Mme. Lina Pagliughi, coloratura soprano, who lived up to the highest expectations. The same program featured Egon Petri, pianist, and John Amadio, flutist. At the following concert, Mme. Bidu Sayao, soprano, and John Brownlee, baritone, were heard. Mme. Sayao has appeared on this series before. Her charming personality has endeared her to all. Both artists were enthusiastically received. G. E.

Helen Traubel Soloist at Liederkranz Concert

Helen Traubel, Metropolitan opera soprano, was soloist at the Dec. 9 concert of the Liederkranz Male Chorus in the ballroom of the Hotel Plaza, New York. Her beauty of voice and interpretation won applause and recalls, after both Elsa's Dream (sung with excellent orchestral accompaniment,) and five songs. Dramatic impulse, expressiveness and tenderness were combined in Schubert songs, with fine climax in Ilgenfriz' Blow, Winter Wind, and an encore. Coenraad V. Bos supplied expert accompaniments.

FRANCIS BUEBENDORF

Francis Buebendorf conducted the orchestra in varied items, including Rossini's Thieving Magpie overture and two Caucasian Sketches of Ippolitoff-Ivanoff. There was definite beat and decisive interpretation in his conducting. P. H. Boergermann conducted the men singers with signal ability, making special effect in Tuerck's patriotic chorus. Du Liegst Mir Im Herzon and Die Grenadiere of Puetz showed his control of nuance. The men have never sung better.

The 93rd anniversary concert and dance is planned for Jan. 13.

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Scranton Civic Opera Guild Bows

SCENE FROM ACT II OF TRAVIATA
staged by the Scranton Civic Opera Guild, Dr. Felix M. Gatz, general director, with Lura Stover as Violetta and Sergei Radamsky as Alfredo.

SCRANTON, PA.—An audience estimated at 1,800 heard the Scranton Civic Opera Guild's opening performance of the season in the Masonic Temple here on Dec. 1. Verdi's La Traviata was sung in English under the able baton of Dr. Felix M. Gatz, general director of the American League for Opera, Inc., which gave the performance under the joint sponsorship of the guild and the University of Scranton.

In the title role was Lura Stover, an appealing Violetta both vocally and histrionically. Her tones were clear and fluent and she revealed a low register which many mezzo-sopranos would envy. Sergei Radamsky was an accomplished and skillful Alfredo and Edgar Mills was impressive as the elder Germont. Lucy Harrington, a local soprano, won applause for Annina's role. Others in the cast were Zina Alvers, Harris Hart, Ludlow White and Robert Carlson. Benno Frank was the stage director and H. A. Condell the designer. In modern dress, the performance also was brought up to date in the matter of locales.

Dr. Gatz conducted with alertness and complete familiarity with the score.

N. E.

Yves Tinayre Starts Tour

Yves Tinayre, baritone, who made his New York debut on Nov. 18 in a program of early sacred music, started his first tour with an appearance at Hamilton College, Clinton, N. Y. On Dec. 3 he was soloist with the Montreal Symphony Orchestra, his program including an air from Gluck's Armide, a Psalm by Campra, a motet of Colonna, Monteverdi's Concertato and a Christmas song by an unknown French composer of the seventeenth century.

Brooklyn Apollo Club in 188th Concert

Achieving the dignity inherent in sixty-two years' consecutive concerts, Alfred Boyce conducted the Brooklyn Apollo Club of one hundred male singers, in its first concert of the season in the Academy of Music.

The artistic highlight of the evening was Buck's King Olaf's Christmas, the singers, responsive to Conductor Boyce, giving varied and colorful tones, with a running piano background of brilliant florid passages played by Theodore Schaefer. Howard A. Shabaz, tenor, and Caradoc C. Jones, baritone, sang the incidental solos effectively.

Horace Britt, cellist, gave pleasure in his crisp playing of items by Boccherini, Lalo, Ravel and particularly Granadina by Nin, adding encores. Charles O. Banks and Inez Richard provided the piano accompaniments. The large audience recalled Conductor Boyce.

Ethel Bartlett and Rae Robertson, duo-pianists, are announced for the February 20 concert.

F. W. R.

Newark Civic Opera in Double Bill

NEWARK, N. J.—An enthusiastic audience of 1,100 greeted the performance of Pagliacci and Cavalleria Rusticana by the Newark Civic Opera, in cooperation with the New Jersey Opera Association, in the opera house here on Dec. 18. William Spada, conductor, received an ovation for his command of orchestra and singers. He held his forces well in check yet vividly brought out the dramatic intensity of the two familiar scores.

Mathilde Bastulli, soprano; Mario Palermo, tenor, and Paul Richards were the principals in the Mascagni work with Christina D'Auria as Nedda in the Leoncavallo score with Jesus De Gaviria as Canio and Angelo Pilotto as Tonio.

Mr. Spada has been appointed to the opera department of the Master Institute of United Arts, New York, and will be in charge of coaching.

N. L.

Margaret Ellen MacConachie to Give Series of Recitals

BROWNSVILLE, TEX.—Margaret Ellen MacConachie will present a series of recitals early this month. Miss MacConachie, who is director of the choir of the Central Christian Church, presented that ensemble in a Christmas program over the radio. Her Thanksgiving program was given also in two other churches.

Miss MacConachie has been requested to hold two master classes this year.

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Metropolitan Opera Introduces Newcomers

(*Continued from page* 15)

Flying Dutchman Restored

After an absence of two seasons from the Metropolitan repertoire, Wagner's The Flying Dutchman was restored on Dec. 14 with a cast including eminent names. Kirsten Flagstad was again the Senta, a character which she composes with her wonted integrity, presenting a rapt and heroic version of Daland's daughter. Though singing with fullness of tone and dramatic intensity, the soprano at the outset showed some unevenness of quality, suggesting tiredness from her rigorous operatic schedule in other cities. Her later singing enthralled.

Friedrich Schorr, the Dutchman of the previous production in New York, again brought sombre and commanding voice to the part, a noble if somewhat morose conception of the doomed mariner. An unfortunate *contretemps* was the cloud of dust that emerged from his black cloak at the curtain of Act II, when he symbolically surrounds Senta with it.

René Maison, rather mature for the role of Erik, and vocally not in his best estate, was an earnest lover in Act II. Kerstin Thorborg gave an apt character portrayal as Mary and sang with spirit. One of the best voices of the evening was Emanuel List's, who also added a welcome bit of bluff jollity to his Daland. Karl Laufkoetter used his light and lyrical voice to advantage in the barcarolle of the Steersman. The chorus, trained by Konrad Neuger, was adequate in both the women's spinning chorus and the mariner's episodes.

On the scenic side this production, stage managed by Leopold Sachse, was superior to previous ones, especially in the atmospheric opening act, when the arrival of the phantom vessel was colorfully achieved by means of projection devices. However, the miming was often tediously static and long-drawn in pace. Erich Leinsdorf's conducting was smooth and proficient, and animated in a dramatic sense. There were many recalls for the principals.

Lily Pons in Lucia

Lily Pons rouladed and trilled her way sweetly into renewed popularity when she gave her familiar performance of the title role in Donizetti's opera on Dec. 15. The diminutive little lady was in effective voice despite her arduous concert campaign of recent months, and she made her best points tell brilliantly. She retains all her coloratura facility even though she employs it with less youthful abandon than when she aimed at sensationalism rather than complete art. Her Mad Scene won its usual resounding triumph.

Nino Martini sang fluently and tastefully as Edgardo, and pleased the eye with his slimness and romantic grace. Richard Bonelli's vocalism had the required body and fervor to make Ashton authoritative. Norman Cordon was a convincing Raimondo. Thelma Votipka did tonally well by the role of Alisa. Gennaro Papi, the conductor, kept his orchestra discreet and lyrical in the pleasant old score, whose matchless Sextet continues to be the highlight of the opera aside from the Mad Scene.

Pauly Sings Venus

For the second seasonal presentation of Tannhäuser, at the Dec. 16 matinee, the cast included several innovations. Eyvind Laholm, new American tenor, in his second assignment, enhanced the impression made at his debut. Vocally he sang with rich, full tone, the prayer in the second scene of the first act and the Rome narrative in particular disclosing expressiveness and understanding. His delineation of the role was convincing throughout.

Rose Pauly, singing her first Venus, was dramatically moving and met the demands of the role with assurance and vocal ease. Mack Harrell made his debut in the part of Biterolf, and John Carter sang his first Walther. Both proved more than acceptable and possess potentialities for later development. Herbert Janssen was an eloquent Wolfram, and Emanuel List an experienced Landgraf.

Kirsten Flagstad was the Elisabeth, a statement which needs no further discussion. Despite her many taxing assignments recently, Mme. Flagstad gave generously of her luscious voice and was an impressive figure histrionically. Maxine Stellman, John Gurney and Giordano Paltrinieri completed the cast under the baton of Erich Leinsdorf, whose uneven start was soon forgotten as the drama progressed.

U. S. Capital Opera Company Names Garnett as Coach

Engagement of Joseph Garnett, opera and concert conductor, coach and accompanist, as coach for the U. S. Capital Opera Company of Washington, D. C., has been announced by J. J. Vincent.

JOSEPH GARNETT

Mr. Garnett was graduated as conductor and accompanist at the Academy of Music in Dresden and served an apprenticeship at the State Opera there. At the Grosse Volksoper in Berlin, he was assistant to Leo Blech and held a similar post under Fritz Busch at the State Opera in Dresden. From 1933 to 1938 he was conductor and director of coaching at the Municipal Opera in Warsaw under Adam Dolzycki. He has been associated also with Nelson Eddy, Ezio Pinza, Grace Moore and Elisabeth Rethberg and has coached many international artists in operatic literature as well as accompanying them. Mr. Garnett has conducted symphonic concerts at Dresden, Prague, Warsaw and in Lemberg.

Arnoux Singers on Radio

The French Folk Society Singers, directed by Louise Arnoux, gave a program over WOR on Dec. 18.

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Mary Craig Returns

Mary Craig, soprano, has returned to New York from a two weeks' Southern tour of three states, including nine recitals. Miss Craig appeared as soloist on the opening night of the United Daughters of the Confederacy Convention in Charleston, S. C., before an audience of over 2,000. On the following day, in the same city, she also sang by request, Alexander Russell's setting of the late Sidney Lanier's poem, Sunset, at the Memorial Service. During the following ten days she was heard in seven recitals in Virginia and Georgia, including German Lieder, works by Italian classic composers, and John Alden Carpenter, Elinor Remick Warren, Russel Wragg, Haydn Wood, Michael Head and Frank Bridge.

Manhattan School Concert

A Children's Christmas Concert was given on Dec. 22 at the Manhattan School of Music, New York, Janet D. Schenk, Director.

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Heard in the Studios

Kate Bertram

Unusual singing was heard at the Kate Bertram studios, New York, on Dec. 2. Carolina Finni sang an aria from The Pearl Fishers with power. Rae Muscanto's brilliant soprano was used with distinguished style in Ah, Fors' è Lui, Guilia Charol was much admired in a Saint-Saëns aria and Russian Gypsy Songs. She has temperament and dramatic impulse. Roger Lyons, a bass-baritone of unusually winning qualities, sang an aria from La Juive with style, and youthful Elliot Mintz's lyric tenor voice in a Bizet aria was much liked. Jack Singer sings expressively. All the vocalists have distinct enunciation and ease of emission. Definitely sympathetic and accurate accompaniments were those of Martin Reich. F. W. R.

Estelle Liebling

Grace Panvini, coloratura soprano, sang Gilda recently in the Newark (N. J.) Civic Opera Company's presentation of Rigoletto and also appeared as Rosina in The Barber of Seville at the Brooklyn (N. Y.) Academy of Music. She was one of the soloists at the opening concert of the season at the Lehigh Country Club, Allentown, Pa.

Mario Fiorello, baritone, participated in the Metropolitan Opera Auditions of the Air on Dec. 3 and appeared with Miss Panvini at the Lehigh Country Club concert.

June Forrest, soprano, was heard on the Consolidated Gas Company broadcast on Nov. 14 over WJZ and was soloist at Radio City Music Hall, New York, the week of Nov. 30.

Garfield Swift, baritone, appeared on the Pontiac Hour with Erno Rapee's Orchestra over WOR on Nov. 26.

Lucy Monroe, soprano, is now on a concert tour of the West, Middle West and Canada. Simone Simon sang in Three After Three at the New Haven, Conn., opening. Ralph Blane is with the same operetta. Helena Bliss continues in Too Warm for May and June Winters and Cyrel Roodney in Hellzapoppin. Myra Manning, soprano, is touring with the San Carlo Opera Company.

All are artist pupils of Estelle Liebling.

Manfred Malkin

Cecil Carol Malkin (Mrs. Manfred Malkin) was in charge of the Dec. 9 production, Milestones of Modes and Melodies, presented by the Leonard School for Girls, New York. Periods from 1830 to 1939 were covered and girls aged 8 to 18 participated. Songs of these periods were sung, danced and staged in appropriate costumes, the finale covering the Christmas of 1939, with Helen DeVries, announcer, Tamara Bliss and Buddy Gerstein, author of the last playlet. A large audience applauded the production, which reflected credit on all concerned. F. W. R.

Harry Jompulsky

Six of the artist-pupils of Harry Jompulsky were heard at a musicale in his New York studio on Dec. 17. Tom Waring, in addition to presenting three of his own songs including We've Loved Too Long and two characteristic Scotch items sang Lieder of Brahms and Wolf, and revealed gifts both as composer and as interpreter.

Nino Cardoza substituted for Louis Ranghelli and was enthusiastically received in numbers by Arne, Lully and Sidney Homer. Esther Koski was heard in Mozart's Alleluja and the Non son piu cosa son from the same composer's Marriage of Figaro, her coloratura proving effective. Calvin Boughman, tenor, gave a commendable reading of the romanza from Tosca and Il mio tesoro from Don Giovanni. He also sang songs of Hely-Hutchinson, Strauss and Bruno Huhn.

Charming and rich-voiced Louise Abbey, contralto, was heard in the Stride la vampa from Trovatore and numbers of Purcell, Sinding, Bizet and Brahms. Roger Coleman scored with lighter songs by Mana-Zucca and Searlatti. G. B.

Queena Mario

Several artist-students of Queena Mario presented the program at a tea and musicale in the studio of the former Metropolitan Opera soprano on Dec. 15. Among those present were Lucrezia Bori, Helen Jepson, Lina Abarbanell, Mr. and Mrs. Earle R. Lewis, Mr. and Mrs. Frederick Jagel, Paul Althouse, Harold Henry, Victor Wittgenstein, Mr. and Mrs. Philip James, Mr. and Mrs. Hall Clovis, Mrs. Herbert Witherspoon, Paul L. Lankow, Mr. and Mrs. John Krimsky, Carlo Edwards, Giorgio Polacco, Pierre Key and Francis D. Perkins.

La Forge-Berúmen

Emma Otero, soprano, made her television debut on Dec. 14 with her mentor, Frank La Forge, at the piano. Appearing in Spanish costume, Miss Otero sang several Iberian numbers in Spanish. Mr. La Forge also contributed his Romance as a piano solo.

Anita Rio

Amelia Stein, contralto, was soloist on Dec. 15 at the Rand School, New York, with the Ladies Social Democratic Club. In addition to a group of folksongs, she sang Schubert's Death and the Maiden and Ave Maria. She is an artist-pupil of Anita Rio.

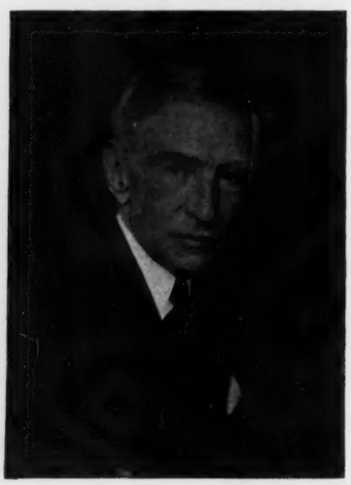
Euphemia Giannini Gregory

Betty Underwood, coloratura soprano, sang for the Freehold Cecilian Club recently. Her program embraced the gavotte from Mignon and Italian and French songs.

Agata Borzi, also a coloratura soprano, appeared with Leon Rothier over WQXR on Jan. 7. Both are artist-pupils of Mme. Euphemia Giannini Gregory.

Mannes Resumes Concerts

The twenty-third series of free concerts by an orchestra directed by David Mannes will be given at the Metropolitan



DAVID MANNES

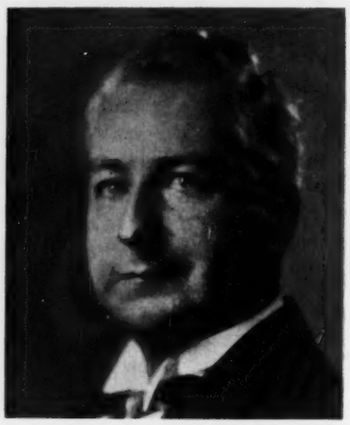
Museum of Art, New York, on Jan. 6, 13, 20 and 27. Mr. Mannes will present a complete symphony at each concert, and has listed the New World of Dvorak, Beethoven's No. 5, Brahm's No. 1 and that by César Franck.

Two of the concerts are sponsored by the Davison Fund, established by John D. Rockefeller, Jr., and one each by John A. Roebling and the Juilliard Musical Foundation. Mr. Mannes, again in charge, has made mention of them in his autobiography, Music Is My Life.

Since their inauguration in 1918 it is estimated that thousands of persons have heard the concerts. The maximum attendance was 17,000 in one evening.

Land Conducts and Sings Messiah

Arthur Harold Land conducted the Oratorio and Festival Society of Yonkers, founded by him ten years ago (100 singers), on Dec. 19, in Messiah at the Haw-



ARTHUR HAROLD LAND

thorne Auditorium, also singing the bass solos. In this double capacity he distinguished himself in outstanding fashion. As conductor he led his forces with enthusiasm, including singers, a very capable string ensemble and soloists. But Who May Abide was an outstanding solo, sung by him with dramatic fire and intensity. The bright voice of Dorothy Sandlin, soprano; the expressive contralto, Saida Knox; the smooth singing of tenor Lucius Metz, was enjoyed, with warm commendation on all sides.

The brisk tempi adopted by Land, his understanding of choral singing, his building of climax, were noteworthy; seldom has the work been better done, auguring well for the impending Feb. 20 performance of Elijah. Aiding him in Messiah were Betty Paret, experienced harpist; Frank Chatterton, watchful pianist, and Oliver Herbert, able organist. A large audience in attendance manifested frequent periods of enjoyment of the production. F. W. R.

Branzell and Laholm Address Hunter Students

Two members of the Metropolitan Opera discussed roles in which they have been heard there for students in the Wagnerian music drama classes at Hunter College, New York. Karin Branzell spoke on Ortrud and Brangäne on Dec. 13 and Eyvind Laholm, new tenor, discussed The Ring on Dec. 18. Dr. Walter Helfer, American composer and chairman of the music department, questioned the artists, who came on invitation of Harold A. Strickland, instructor.

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Menuhin Denies Modern Violins Are Equal to Strads

Violinist Believes That Present-Day Makers, with All Efforts, Fail to Achieve Seasoned Excellence of Old Time Cremonese School

Scientists who express opinions on matters that involve artistic and emotional phases of music are exceeding their provinces, for these are matters beyond their ken in the opinion of Yehudi Menuhin, eminent violinist and erstwhile child prodigy.

Mr. Menuhin's reaction was based on a recent statement of Professor Frederick A. Saunders at Harvard that a modern $100 violin sounded as well as a Stradivarius or Guarnerius if played by a distinguished musician.

Possessor of what is considered by many as the best example of Stradivarius' art and also one of the finest Guarnerius del Gesu violins extant, whose value is placed considerably above $100,000, Mr. Menuhin declared that "no modern violin enables you to bring out the noble tones possible when playing on a genuine Stradivarius" and added that one does not judge a Rembrandt's value "by weighing the paint and portrait."

Confuting "Scientific" Opinion

"Physicists should stick to their laboratory and tell us all they know about weights, charts and all physical values, but should not pass judgments on artistic values," he continued. "The learned professor has said that the 'tone of the famous Stradivarius in the hands of a violin virtuoso is just another popular misconception' and the 'listener receives very little benefit from expensive old violins over that he would get from listening to the same artist play on a modern violin which would cost about $100.'

"Music is an art, and even though it also has some exact scientific phases, no scientist is qualified to measure and pass judgment on its artistic and emotional phases with his cut and dried yardstick of reckoning. He becomes ridiculous when he tells you the value of a Stradivarius to the artist or his music-loving audience, because he used one of his 'tape measures' to pass on some physical values and results. Physical comparisons have no bearing upon artistic values to the artist or to the music lover sensitive to good and noble music.

Thrill of Possessing a Master Instrument

"You see, as I have, some struggling orchestra violinists invest life savings in an old Italian violin. Let me quote from a statement one of the first chair men in the Detroit Symphony made to me: 'I've spent many years' savings to buy myself a real Cremona violin for while it costs much, it is worth it. I have to live with it all my life and I desire to enjoy to the utmost my life work, my art.' So when, as an artist you feel the deep satisfaction, the ecstasy of the singing response, the mysterious imponderableness of the pure, refined and expanding tone coming out of a noble Stradivarius, and filling up the remotest corners of the biggest concert auditoriums, which no modern violin enables you to achieve, an artist and his audience must agree that no matter if he is a professor of physics, no matter how good and eminent he is in his sphere of endeavor, he has no right to judge art and artistic tones and values.

Fabricating a Modern Duplicate

"Emile Francais, of Paris, one of the greatest living modern violin makers, who knows the true tradition of violin making from his great-grandfather who was also a famous luthier, spent two years making for me a true copy of my Stradivarius. Incidentally, this is worth $2,000 in terms of expert hours of work put into it. He worked on it expertly, took the instrument to Cremona to give it the right air and sunshine during two summers, used the same kind of seasoned old wood as Stradivarius used during his lifetime, and actually has produced the finest modern violin I know. M. Francais holds that while in 200 years, or even less, his copy may achieve the noble heights of the original Stradivarius through the 'impregnation of great violinists who play it during the many years,' it is still today only a modern fiddle at its best.

"Yet there are, according to the learned professor, good modern $100 fiddles which can compete with this and other old Stradivarius and Guarnerius violins whose established values range from $40,000 to $150,000 each and there are very few of them available, as no violinist worthy of his public would sell you his beloved violin for double the price, or for any price." H. A. S.

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Zinka Milanov Booked Widely for Concerts

Zinka Milanov, Metropolitan Opera soprano, has among her immediate concert engagements appearances at Springfield, Mass.; Raleigh, N. C.; Elizabeth City, N. C.; Chambersburg, Pa.; Montgomery, Ala.; Harrisburg, Pa.; St. Paul, Minn.; Norfolk, Va., and as soloist in Verdi's Requiem with the San Antonio Orchestra under Max Reiter.

Branscombe Choral Heard

The Branscombe Choral gave a program of Christmas music at the Pennsylvania Station, New York, celebrating the installation of the new electric organ from the John Wanamaker Company, and heard by an audience of 2,000.

Photo by Volpe, N. Y.

GLENN DARWIN,
baritone, makes his New York recital debut in Town Hall on Jan. 10. Radio and concert artist, Mr. Darwin, soloist at St. Bartholomew's Church, New York, appeared with the Metropolitan Opera in Walter Damrosch's score, The Man Without a Country. Edwin McArthur will be at the piano for the recital debut.

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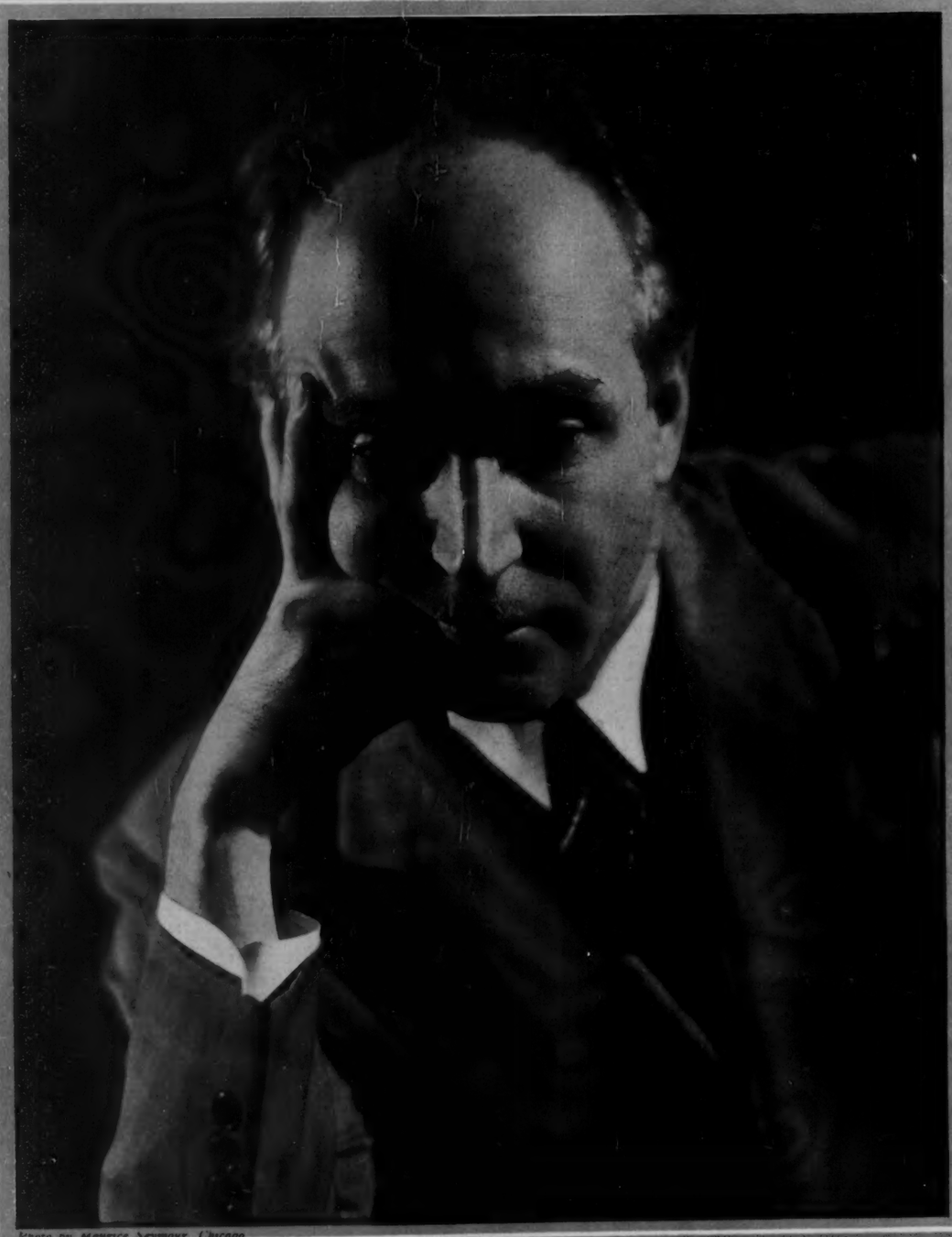

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